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HASSAN BEN ALI CO. (Inc.)

119 W. 43d St.,

NEW YORK CITY

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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COLE LEFT $5,000 TO ACTORS' FUND

BEQUESTS TO VARIOUS CHURCHES AND HOSPITALS.

WIDOW LIBERALLY PROVIDED FOR.

W. W. Cole, whose death was announced in our last issue, was a shining example of what money can be acquired in the show business. His will was admitted to probate March 19, in the Surrogate's Court, this city, and according to his lawyers, disposes of more than $5,000,000.

This is said to be a conservative estimate as Mr. Cole owned many valuable parcels of real estate in New York City, and present valuations will most likely increase this estimate several millions.

In disposing of his vast estate Mr. Cole remembered charitable institutions, churches and hospitals.

To his widow, Margaret C. Cole, Mr. Cole bequeathed $200,000 outright, $50,000 to be paid within one year of his death, and the balance as soon as possible. She also receives all household and personal effects, books, pictures and jewelry, and one-fourth of the large residuary estate.

The Actors' Fund of America receives $5,000 and a like sum goes to each of the following: Charity Organization Society, New York Opthalmic Institute and Trinity Church, Paterson, N. J.

The Presbyterian Hospital receives $20,000, and the following organizations receive $10,000 each: New York Association for Improving the Condition of the Poor, Madison Avenue Reformed Church, St. Vincent's Hospital, Hospital Guild of the New York Medical College and Bellevue Hospital.

Twenty-four cousins and an aunt receive each the income from $10,000, the principals to revert to the residue at their respective deaths. The aunt is Sarah S. Cooke. The cousins are John Henry Cooke, John William Cooke, Emily C. Cooke, Clarissa Sprake, Alice Belmore, Rebecca Loyal, Nellie Cattel, Adelaide E. Alexander, Kate Cooke, Jane Camille, Nellie Cooke Hawley, Maude C. Hegenbotham, Agnes Cooke Crawley, Lillie Cooke, Ernestine Rosa Cooke, Edna Marion Cooke, George K. Camille, Rose C. Adams, Jessie Richards, Wm. A. Richards, the Rev. Frederick C. Lee, James R. Adams, Tonina Adams and Lillie Adams.

Five friends and relatives receive the incomes from trusts of $6,000 each, and twenty-one from trusts of $5,000 each, the principals to revert at deaths to the residue. George Ernest Cooke, a cousin, receives $20,000 outright. Henry Cooke, an uncle, of Edinburgh, Scotland, gets $5,000.

After the bequest of one-fourth of the residue to his wife, Mr. Cole left one-eighth to each of six cousins—George Ernest Cooke, Rosina C. Adams, John William Cooke, John Henry Cooke, Jessie Richards and Wm. A. Richards. He appointed the Brooklyn Trust Company as executor and trustee, and directed that the entire administration of the estate be completed within five years, and sooner, if possible. The will was executed June 5, 1900. Thomas M. Rowlette, of No. 35 Nassau Street, is the attorney in charge.

DICKEY TO PRODUCE.

Paul Dickey is planning an early production of "The Come Back," a comedy in three acts, of which he is the author, and one of the acts of which will be seen at the Palace next week, when Mr. Dickey appears there in the sketch of the same name.

In the production of "The Come Back," which will mark his debut as an author-producer, Mr. Dickey will appear in a dual and probably triple capacity—that of author, producer and principal player.

In collaboration with Charles S. Goddard, Mr. Dickey wrote "The Ghost Breaker," "The Misleading Lady" and "The Missing Link," the latter a comedy which will be used by Elsie Janis as a starring vehicle next season. Messrs. Goddard and Dickey also have had accepted a three act drama, called "The Monster," in which Edward Abeles will appear.

"The Come Back" is the first full length play of which Mr. Dickey is the sole author.

THE NEWMAN TRAVEL TALKS.

On Thursday afternoon, at 3, March 25, at the New Amsterdam Theatre, Mr. Newman's fourth subject will be "The Holy Land." This lecture will be repeated at Carnegie Hall Sunday evening, March 28.

FIRST TIME IN STOCK.

"Peg o' My Heart" will be produced for the first time in stock this week at the Calgary, Canada.

WHERE IS OELRICH?

H. C. Forshner, Wallace, N. S., Can., informs us that Anna Forshner is seriously ill, and wants to hear from C. E. Oelrich.

TWO LOCKE PLAYS.

Two new plays by Edward Locke will be presented by the Shuberts Easter week. Louis Mann will come to the Booth Theatre in one of them, entitled "The Bubble." The other, "The Revolt," will be offered in the Maxine Elliott Theatre, with Vincent Serrano, Alma Belwin, Jessie Ralph, Howard Gould, Sam Edwards, Edwin Mordaunt, Craig Miner and Beth Franklyn in the cast.

The revival of "Trilby," which Joseph Brooks will make in association with the Shuberts, will take place the night of April 5 in the Shubert Theatre.

NEW FORDHAM THEATRE.

Plans were filed March 18 with the Bronx Bureau of Building by Andrew J. Thomas for a vaudeville theatre in Fordham. The theatre will occupy the plot 125x95.9, extending from Webster to Decatur Avenue, 154.8 feet North of Fordham Road. It will be a two story structure, containing stores and offices on the Webster Avenue frontage. The playhouse, designed for vaudeville and motion picture features, will have one gallery, and the seating capacity will be 1,200.

PROCTOR LEAVES LYRIC, NEWARK.

Refusing to pay an increased rental, F. F. Proctor has decided to quit the Lyric, Newark, N. J. The house will re-open under another management about May 15, with vaudeville and pictures.

THE MOOSE CONVENTION.

The Supreme Council of the Loyal Order of Moose will meet at San Diego, Cal., July 12. The supreme convention will start in the same city, July 19.

NOTES.

FRANCES PRITCHARD, the youthful dancer in "The Peasant Girl," has received an offer from a prominent Boston sculptor to pose for him for the figures of a group which he is executing for the Paris art exhibition next season, to be called "The Spirit of the Bachanal." Miss Pritchard will devote her mornings to pose for the group.

ARRANGEMENTS have been made for a special matinee performance of "The Only Girl," to be given at the Lyric Theatre on Easter Monday.

WILL T. GENTZ is press agent for "A Modern Eve."

FRANCIS WILSON has returned from Florida.

LEONA A. LARVETT has secured a divorce from Jules M. Larvett, at Chicago.

THE New Strand, Syracuse, N. Y., was opened by the Marks-Strand Co., March 17. S. L. Rothapfel was in charge.

THE FRANK. A. MILLER Theatrical Association will hold its annual ball April 7 at the Brooklyn Labor Lyceum. A large number of cabaret performers will attend.

A. H. WOODS has postponed his production of "I Want Money."

F. W. PEITY, accused of disposing of copyrighted plays, was recently found guilty and fined $100 at Indianapolis.

PROCTOR'S LYRIC, Newark, has been closed. It will open in May with pictures.

C. AUBREY SMITH will do "The Builder of Bridges" for the Frohman films.

HAROLD McCORMICK announces that grand opera will have a twelve weeks' season in Chicago next Winter.

WELLS HAWKES is on *The New York American*.

"MAID IN AMERICA" goes to the Palace, Chicago (a vaudeville house), May 30.

ETHEL BARRYMORE goes on tour 29.

HENRY F. KEIL, president of Wedgewood Co., filed plans for a two story theatre, with stores and offices, on the West side of Webster Avenue, North of Fordham Road, Bronx, New York, to cost $200,000.

ALICE GERSTENBERG, who made the dramatization of "Alice In Wonderland," now being presented by the Players' Producing Co. at the Booth Theatre, has written a novel, "The Conscience of Sarah Platt."

PERCIVAL VIVIAN has replaced Thomas Clarke in the role of Hannibal Pipkin, in "The Clever Ones," at the Punch and Judy Theatre.

GRANVILLE BARKER will produce at Wallack's, Friday night, March 26, Bernard Shaw's play, "The Doctor's Dilemma."

ALICE BRADY, Louise Dresser, Louise Drew, Grace Filkins, Martha Hedman, Olive Oliver, Adelaide Prince, Lillian Russell, Zelda Sears and Mary Shaw will appear in a one act play called "The Woman of It," at the benefit performnce for the Children's Educational Theatre, at the Cort Theatre, on Sunday evening, April 11, under the auspices of Junior League of the Children's Theatre.

CHANNING POLLOCK, Rennold Wolf and Gene Buck will write the book and lyrics for the Ziegfeld "Follies of 1915."

CLARA MORRIS celebrated the sixty-ninth anniversary of her birth on March 17, at her home on the Sound, at Whitestone, Long Island, N. Y.

THE Elberon Casino, Long Branch, N. J., was burned March 17.

SULLIVAN, ILL., is to have an opera house, after a long period without one. Irving Shuman, of Wheaton, and formerly of Sullivan, has decided to erect a new theatre just West of the Guards' Armory, there.

LOOPING WILL CONTINUE.

"The death of Beachey will not eliminate looping for exhitibions," says Glenn H. Curtis. "I doubt if it will even have any effect upon the daring feats of many of the operators. It was not Beachey, but his machine was at fault when he took his fatal plunge. Beachey had demonstrated that looping can be done. He never had an accident until he met his death, and there is no doubt but that he would have escaped that terrible end if he had not tried a new machine made by himself.

"It should be a lesson to all aviators to have their machines carefully designed and have them mathematically proved by an engineer before being tested."

"LA PETITE REVUE" SCORES.

Wm. B. Friedlander's "La Petite Revue" played to capacity business at the Orpheum, Clinton, Ia., March 11-14, and was awarded "one of the best tabloids" seen there this season, Constance Campbell, Maude Baxter and Frank Ellis scoring individual hits.

It looked for a time as though there would be no show Sunday, 14, as Miss Campbell developed an abscessed tooth, and there was no understudy for her part. However, a dentist removed the offending molar and Miss Campbell played her part Sunday evening.

T. M. A. PARLORS OPENED.

The formal grand opening of the new T. M. A. parlors of the Theatrical Men's Association, of Pittsburgh, Pa., Lodge No. 37, located at 323 Penn Avenue, took place on St. Patrick's night, March 17, and the rooms were packed solid for several hours. The committee in charge had everything arranged for a large crowd, and the entire program was carried through without a hitch. Several classy acts from local theatres took part in the entertainment, which commenced at 11.30 P. M.

ANNOUNCE NEW MEMBERS.

The new members of the re-organized Grand Opera House Players, as announced by Manager Tiernan, are: Minna Gombie, former leading woman of Frazee's "Pair of Sixes" Co., leads; Francis McGrath, former leading woman of "The Governor's Lady" Co., ingenue; Ellen Foster, second leads; Harold Vermilye, characters; William Elliott and Earl Simmons will be retained from the old company. The first attraction will be "Little Women."

TO HAVE OWN COMPANY.

Noel Travers, leading man with the Grand Opera House Stock Co., will have his own company in the Welting Opera House, Syracuse, N. Y., including Irene Douglas, Jack Matthews, George M. Carleton, Reynold Williams, Kenneth Grattan and Pearl Ford. Travers will direct the company.

FRIEBUS LEAVES GOTHAM.

Theodore Friebus, leading man, left the Gotham Players. Wm. H. Sullivan, former leading man with the Union Hill Co., will take his place in "Nearly Married." Friebus joins the Lynn Players, in Lynn, Mass.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Phone 8780 Bryant.

CHRIS WALKER, sailed for England 18, to visit his mother. He became a member of our order, and says he certainly will shout loud our praises throughout England.

SHERMAN, VAN AND HYMAN leave on a Western tour, and expect to take in "The Pan-American Exposition." "Teddy," who is one of America's best known song writers, has his doubts about the royalty paid writers. Some day let us hope to see Teddy Sherman his own publisher.

THE big hit in Pittsburgh, at Harris Theatre, was Walter Weems, anyway postal card sent me, says so. Walter is missed around clubhouse.

MAXWELL REYNOLDS broke in his new single, and put it over in dandy style.

LOU MORGAN, with a company of twelve, including Eva Medora, is playing with the Almeda Comedy Co. through New England. Lou's leg is now strong. He was a sick man for some time.

WILL S. BEECHER AND MISS HESS joined Emerson Boat Show.

MILDRED VALMORE AND SAMMY COLLINS are doing nicely hereabouts in their pianologue, singing and talking act.

SOME FOLKS are never satisfied. Now, there is Eddie Carr, for instance, he could not be happy unless two theatres were handed him in one week.

CATCH Eddie at the Colonial or Alhambra, New York, this week.

FULL of Spring joy is Lew Baker. Maybe it is because the boys greeted him like a hero on his return from his farm.

PLAY the piano? Guess yes, manipulates with one hand, making instrument acknowledge him its master. Joe Dunlevy is gent I refer to.

COAKLEY, HANVEY AND DUNLEVY are idle—'cause Mr. Coakley had painful operation performed on his nose.

HOME again, Herman and Rice. They were quite funny when I played with them at Victoria Theatre, Baltimore, some eight years ago (acrobats).

BRO. DANO says he cares naught for mines, for any day he may cross the deep to Italy. Bon voyage.

DID you know Councelor James Timony's car is again in commission? Andy McCloud take notice.

BRO. CALVARY, of Raymond and Calvary, is stopping at club.

AND in conclusion I ask to be excused for detailing further, as effects of our ball is still upon me.

SOME AFFAIR.

WHITE RATS' BALL COMES BACK.

A record crowd was in attendance March 16 (St. Patrick's Eve) to watch Frank Fogarty, escorting Dorothy Jardon, lead the grand march of the Rats, the Ratsesses and their friends.

After the marchers had been viewed and reviewed, the costumed participants were lined up, and they marched and performed for Judges O'Brien and Felber. Prizes were awarded as follows:

First (Ladies') to "Old Lady and Her Soldier Boy."

Second to the Three Neutral Girls (Misses Spieke, Grimes and Downing).

Third, Butterfly Girl.

Fourth, Goose Girl, Beatrice Kreiss, who carried a live goose.

Fifth, Miss Columbia, in spangles and electric lights; Anna Marks.

First Men's Prize, the Film Guy, in two reels (hard to follow), Sid Reynolds.

Second, Fire Laddie performing heroic rescue of child.

Third, Little Orphan Bread-liner.

Fourth, Newsboy Statue, Louis Durlia.

Fifth, the Strawman, Tony Ramsey.

The decisions met with unanimous approval.

Other very striking costumes and characters were presented by Ed. Esmonde, Indian; Maurice Farkoa, in pajamas, slippers and high hat; Miss Royer (the first lady Rat), as a clown in white; M. Castano, ambulance surgeon; Phil Callahan, silly kid; Billy Reeves, a clown; Max Reynolds, Desperate Desmond; Frank Hammond and Dorothy Chaves, Indians.

The Six Brown Brothers, five as clowns and one as a bad boy; Gas Stimpson, fishing clown; Ruth Willard and Frances St. John, jolly English hunters; 'Lasses White, as minstrel; the Four Mackeys, two natty Scotch couples; Sam Rudolph, Polish Jew, driving L. Balloff, a serf; Natta Vesta and Edith Hauth, a gypsy pair.

Mr. and Mrs. William O'Clare, in Irish character; Ruth Wells, a dashy Spanish senorita; Miss Carson, of Carson and McClellan, and Miss Segal, of Williams and Segal, as the dainty White Rat Paster Twins; J. Meehan, Paul Vandyke, Jim Doherty and Carl Fletcher, of the Evans Minstrels, in black face; Dr. J. B. Scenepac, Chinese; Jack Nolan, Scotch shepherd; Billy Nolan, Scotch; Stella Tracy, an old fashioned girl; Mlle. Rialta, hoopskirt girl; Coy De Trickey, in black and white squares make-up, face and all (very striking); Bud Murray, a fine presentation of Chas. Chaplin.

Others that caught the eye were too numerous to mention, including one daring full tights, harem skirts, close-fitting knickerbockers, etc.

Among those on the floor and in the boxes were: Eddie Foy, Al. Grant, Pat Rooney, Al. Von Tilzer, Sol Du Vries, Fred Fischer, Pete Cornalia, Stanley Murphy, Max Winslow, Tom Grey, Valmore, Collins and Dash, Spook Hanson, E. W. Manning, Mort Emerson, Lew Morton, Vic Vass, Joe Raymond, John B. Williams, Sam Sidman, Billy Waldron, as Hammerstein; Chester Nelson, as the Rube; Mose Gumble, Fred Belcher, Jeff Branen, Mr. and Mrs. Eugene Emmett, Irving Cooper, Grace La Rue, Marcus Loew, Roy La Pearl, Joseph Schenck, Tim Cronin.

Harry Barton, Mr. and Mrs. S. Mitnick, Will J. Cooke, Marvin Welt, J. Royer West, Frank O'Brien, Dave Montgomery, Shulem, H. C. Jacobs, Gus Edwards, Mrs. Jacobs, Tom Dinkins, Mrs. Dinkins, Chas. K. Harris, Mary Walsh, Mr. and Mrs. Milner, Joe Whitehead, B. S. Moss, Honest John Kelly, George Botsford, Mike Simons, Jack Levy, Dancing Marrs, Kittie O'Brien, W. S. Wright, Temple Quartette, Sadie McNish (all in purple), William Morris, George White and Bob Dailey.

Joe Humphries acted as announcer.

A big White Rat was in the middle of the floor during the march, and between dances, various acrobats, clowns, tango and whirlwind dancers entertained. Billy Reeves nearly fell out of his box when called upon for a speech. A unique dancing order was used and an attractive souvenir program was on sale. W. F. Connelly furnished fine dance music.

SMALL THEATRE FIRE.

Through the efforts of some of those who kept cool heads during the emergency, a serious panic was averted and no one was injured when a fire broke out at the Family Theatre, which is conducted by Robert Gamble, in Altoona, Pa., night of March 17. A loss of about $1,000 was sustained through the destruction of a valuable film and the moving picture machine, together with some damage to the building.

The fire was the first that has occurred in connection with the operation of the apparatus in moving picture houses in that city. By the time the fire had communicated with the building there was ample time for those within the theatre to get out without a stampede.

MONTGOMERY AND STONE CELEBRATE.

Fred Stone and Dave Montgomery, on March 17, celebrated the twentieth anniversary of the formation of their partnership.

Twenty years ago they made their first appearance as a team as members of a minstrel troupe, in Galveston, Tex.

"KING, QUEEN AND JACK."

The above is the title of a new play from the pen of Willard Mack, which will be produced next season. It is said to be the most ambitious play this author has written.

A MUCH DISCUSSED ADVERTISEMENT.

Possibly for the first time in the history of the theatrical business, a theatrical manager inserted an advertisement at regular space rates in daily newspapers on the same day as the criticisms appeared in which the anticipated "roasts" had the edges taken off. This is what Lou Tellegan's managers did when the following advertisement was inserted:

"To the Public.

"Do not believe everything you see in the notices to-day. Although some of the critics, lacking in humor, may try to make you believe that somewhere there is something just a little bit off the line in 'Taking Chances,' the management is not taking any chances in extending its assurances to you that this impression is decidedly wrong. You will like 'Taking Chances,' just as the rest of the audience did last night, when this play scored one of the most sensational comedy hits ever known in an American theatre."

As a matter of fact, many critics liked the play, among them being THE CLIPPER representative.

THURSTON, THE MAGICIAN.

The present depression in theatrical business does not affect Thurston, the magician, to any great extent. In many cities he holds the record in the Stair & Havlin theatres, and in several instances his busines exceeded last season's.

Mr. Thurston has contracts up to week May 10, and it is hardly possible that he will close before then, which will give him a season of thirty-six weeks, with but two engagements that did not show a profit.

He has opened his workshop in New York City, where he has a number of mechanics working on his new show for next season. It is his intention to open early in August for a season of forty-two weeks, which will include considerable new territory which he has never played.

"A CELEBRATED CASE" FOR EMPIRE.

Charles Frohman and David Belasco have decided that their all star production of "A Celebrated Case" will be given on the stage of the Empire Theatre, and that the first performance will be on Wednesday night, April 7. The version of the play that will be used is an especially prepared and copyrighted Frohman and Belasco text. This, too, is the version of the play that will be used when other Frohman and Belasco companies are sent on tour in "A Celebrated Case."

Rehearsals are now going on in New York, Chicago, Boston and New Orleans, under the direction of various stage managers, who will direct the preliminary rehearsals until Mr. Frohman and Mr. Belasco personally take charge.

EDNA MAY'S SISTER ENGAGED.

Marguerite May, the younger sister of Edna May, has been engaged to appear in F. Ray Comstock's production of "Nobody Home," opening at the Princess Theatre, Easter week. Miss May has been living with her sister, Edna (Mrs. Oscar Lewisohn), in England, and when Mr. and Mrs. Lewisohn came to this country in October, at the outbreak of the war, Marguerite accompanied them. They returned to the London home two weeks ago, and Miss May decided to remain here and go upon the stage again. Her former appearance was made as a child actress in her sister's company, about ten years ago.

CHICAGO TO HAVE OPERA.

Harold McCormick, president of the Chicago Grand Opera Co., which became bankrupt a short time ago, has announced his success in financing a new company. He said that a guarantee of $110,000 for two years had been subscribed, and that Chicago would have a season of ten or twelve weeks next Winter.

Campanini will be general director, and Bernhard Ulrich, business manager.

WEST END REPORT DENIED.

Although there are numerous rumors going around the city that the West End Theatre, housing the Bonstelle Stock Co., will be closed, and burlesque stock will be produced there, is absolutely denied by the management of the theatre. They have had some offers from Jerome Rosenberg, but have refused to consider them.

SHUBERTS WANT DANCER.

Thalma Cram, who has been dancing at the Hotel Worthy, in Springfield, Mass., since early last Fall, came under the eye of one of the Shubert scouts recently, and has been made a flattering offer to appear in one of their Summer shows.

PLAY PIRATE FINED $100.

The United Managers' Protective Association learned from their Indianapolis representative that F. W. Petty had pleaded guilty to the charge of disposing of copyrighted plays without authority, and had been fined $100.

STRAND QUARTETTE IN SPRINGFIELD.

The Strand Quartette, which recently finished a five months' engagement at the Strand, New York, opened an engagement at the Broadway, Springfield, Mass., March 15.

DELIVERS THE GOODS.

"DEAR CLIPPER: Thanking you in advance for the favor that you did me, and complimenting THE CLIPPER for being the only dramatic paper that does deliver the goods, I remain, yours truly, WM. KRALCH, Manager Columbia Stock Co."

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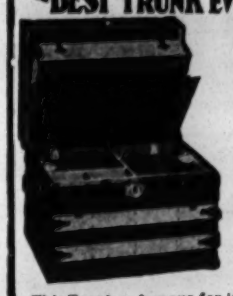

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BOSTON.

The local theatregoers this season have favored the lighter shows more than the serious ones.

HOLLIS (Charles J. Rich, mgr.)—Otis Skinner opens March 22, in "The Silent Voice."

SHUBERT (Wilbur-Shubert Co., mgrs.)—"Kitty MacKay," begins an engagement here 22. "Dancing Around" closed 20, was still popular.

TREMONT (Jno. B. Schoffel, mgr.)—Second week of "The Sea Wolf." A very fine company headed by Charles Dalton, presents a particularly thrilling and lurid melodrama based upon Jack London's book, and judging by the attitude of the first week's audiences, "The Sea Wolf," in play form, is a success. There are some remarkable scenic effects and the whole is something to stir the pulse of the most blase theatre patron.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—Second week of Mrs. Patrick Campbell, in "Pygmalion."

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Fourth week of "The Lilac Domino," which is now in full swing, with both Miss Painter, the prima donna, and Mr. Douthitt, back in their roles. It is one of the best comic operas of the season.

PLYMOUTH (Fred E. Wright, mgr.)—Second and last week of "The Third Party."

YE WILBUR (Wilbur Theatre Co., mgrs.)—The one hundredth performance of "A Pair of Sixes" in this city will be celebrated 22, by the presentation of an important Swiss clock to every person attending.

CASTLE SQUARE (John Craig, mgr.)—With the news that a Chicago company is being formed by Al. Woods, to present "Common Clay" in that city on April 5, new interest attaches itself to leading girl, this week. Trans-Atlantic Co., week of 29.

KEITH'S (Robert G. Larsen, mgr.)—Another star bill this week is headed by Evelyn Nesbit, assisted by Jack Clifford. Others are: George Bickel and Harry Watson, Flo Irwin and company, George MacFarlane, Kirk and Fogarty, Great Alpine Troupe, Derkin's Dog Actors, Lockett and Waldron, and Dupree and Dupree. This week celebrates the opening of B. F. Keith's Theatre, March 26, 1894.

LOEW'S ST. JAMES (James H. Brennan, mgr.)—Bill 22-24: Arthur Rigby, "The Girl From Macy's," Brady and Mahoney, Stewart Sisters and Escorts and others. For 25-27: Monarch Comedy Four, Wilson and Wilson, Graham Moffatt Players, Six Steppers, and Bell and Caron.

LOEW'S GLOBE (Frank Meagher, mgr.)—Bill 22-24: Golden and West, Wm. O'Clare and His Shamrock Girls, Gray and Graham, Cabaret Trio, and others. For 25-27: Arthur Rigby, Stewart Sisters and Escorts, Brady and Mahony, and others.

ORPHEUM (Victor J. Morris, mgr.)—Bill 22-24: Bell and Caron, "Her Name Was Dennis," Ashfield and Canfield, and others. For 25-27: The Stantons, "The Girl From Macy's," Gray and Graham, Wm. O'Clare and his Shamrock Girls, Bill Robinson, and Cycling McNutts.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill week of 22: Nibio's talking birds, Cook and Hennessey, Paul Stevens, Ward and Clare, Two Friends, and Chas. Bradley, motion pictures: Second week of Elinor Glyn's "Three Weeks" and "The Black Box."

BIJOU (Harry Gustin, mgr.)—Arcadia Trio, Daisy Butland, Ian Mackenzie, Amelia Ludwig, and others.

Old Sommer Time," written for her by the late George Evans.

BROOKLINE is again confronted with the problem of the motion picture house. Two petitions for "movie" houses at Coolidge Corner were presented to the selectmen a few days ago. One petition was permission to build a vaudeville and motion house to cost $200,000, and would seat 1,200. The prices contemplated are 25 and 35 cents. Action on this and the other petition, particulars of which were not made public, was postponed until later.

JAMES H. BRENNAN formerly of Loew's Orpheum, is now resident manager of Loew's St. James. For twelve years Mr. Brennan was electrician at the Orpheum, under several lessees, and the Loew management recognizing his training and ability, appointed him stage manager when Frank Meagher was appointed resident manager of Loew's Globe. His latest promotion is being greeted with "cheers" by his many friends both in and out of the profession.

PHILADELPHIA.

The new offering for week of 22 consist of Marie Dressler, in "A Mix Up" at the Lyric, John Bunny, in "Bunny in Funnyland" at the Walnut and Edith Wynne Matthison and Charles Rann Kennedy in "The Servant in the House," at the Little Theatre

LYRIC (Leonard Blumberg, mgr.)—Marie Dressler, in "A Mix Up" has its first local view 22. Robert B. Mantell in repertoire has two weeks of satisfactory returns ending 20.

ADELPHI (Leonard Blumberg, mgr.)—"Peg o' My Heart" continues its run to the finest kind of business. The fifth week begins 22.

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THE MIRACLE SONG

A MIRACLE---IT TOOK LESS THAN A WEEK TO MAKE THIS SONG THE TALK OF THE COUNTRY.

DON'T TAKE MY DARLING BOY AWAY

WORDS WILL DILLON

MUSIC ALBERT VON TILZER

NOTE:---PERFORMERS---CRITICS---THE PUBLIC OF THE WHOLE COUNTRY---PROCLAIM THIS TO BE THE GREATEST STORY-SONG EVER WRITTEN. WHEN YOU HEAR THIS WONDERFUL LYRIC IN CONJUNCTION WITH THE MELODY YOU WILL RAVE SOME, TOO.

FIRST VERSE

A mother was kneeling to pray,
For the loved ones at war far away
And there by her side her one joy and pride
Knelt down with her that day.
Then came a knock at the door;
Your boy is commanded to war.
No, captain, please, here on my knees,
I plead for one I adore.

CHORUS.

Don't take my darling boy away from me,
Don't send him off to war;
You took his father and brothers three,
Now you come back for more.
Who are the heroes that fight your wars;
Mothers who have no say,
But my duty's done, so for God's sake leave one,
And don't take my darling boy away.

SECOND VERSE.

A hero is now laid to rest,
A hero and one of the best;
She fought with each son, the battles he'd won
And the battles that proved a test;
Tho' she never went to the war
She was the hero by far.
They gave the guns, but who gave the sons,
M-O-T-H-E-R.

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TALK ABOUT ELECTRICITY. THE WHOLE COUNTRY IS ALREADY FEELING THE VIBRATIONS OF THIS SONG.

IT'S THE SONG OF THE DAY

BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th ST., N. Y CITY
CHICAGO: 133 N. CLARK ST.

OUT OF TOWN NEWS

Denver, Colo.—Broadway (Wm. A. Ireland, mgr.) "The Shepherd King," March 21 and week.

EMPRESS (Lawrence Beatus, mgr.)—Bill 19-21: Parise, Trovello, Little Caruso and company, Moore and Elliott, Bell Boy Trio, and moving pictures.

DENHAM (D. O. Woodward, mgr.) — "Mary Jane's Pa," 21 and week.

TABOR GRAND (Peter McCourt, mgr.)—Williamson's submarine pictures 22 and week.

ORPHEUM (Max Fabish, mgr.)—Bill 22 and week: "Woman Proposes," Elinore and Williams, Elsa Ruegger, Havilland and Thornton, Marie Fitzgibbons, Mons. and Madame Loyal, Newhouse, Snyder and company, and Orpheum Weekly.

NOTICE

HALF TONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:

Front Page Cut	**$65.00**
Double Column	**$10.00**
Single Column	**$5.00**

the play, which is now in its eleventh week at this house.

CORT (John E. Cort, mgr.)—Charles Sumner's three act drama, "The Natural Law," was given its first performance here 18. The text of the play is that the natural law of love is stronger that the sterner desire of loyalty. In the solving of the problem there are many tense and dramatic situations, with a touch of comedy that tends to relieve the sterner moments of the play. The players are Howard Hall, Carl Eckstrom, Otto Kruger, Austin Webb, Helen Holmes, Teress Maxwell Conover and Maggie Holloway Fisher.

WILDRON'S CASINO (Charles H. Waldron, mgr.)—Week of 22, the Liberty Girls. It was like "Old Home Week" to Dan Coleman, star of Harry Hastings' Big Show, the house being packed at every performance to greet the popular and clever Chelsea boy and associates. Moulin Rouge Co. coming 29.

GAIETY (George R. Batcheller, mgr.)—A show of unusual merit was given last week by the Happy Widows Co., headed by the two well known comedians, Jos. K. Watson and Will H. Cohan. Honeymoon Girls current week, with Gipsy Maids to follow.

HOWARD (George E. Lathrop Jr., mgr.)—The burlesque is furnished by the Trans-Atlantic Co., and the Howard's own show by "Behind the Footlights," Fadin-O'Brien Trio, Cummings and Gladyings, Thompson and Carter, Lew Palmore, Mlle. Paula and Howardscope, Follies of Pleasure Co., next week.

GRAND OPERA HOUSE (George E. Lathrop, mgr.)—High Life Girls, with Michelena Pennetti as

GORDON'S OLYMPIA (John E. Comerford, mgr.)—A strong vaudeville show is offered current week, and the serial photoplay, "The Black Box," in its third week.

VAUDEVILLE AND PICTURES: National, Scollay Square, Modern, Shawmut, Old South, Washington, Scenic Temple, Premier, Superb, Puritan, Star, Unique, Comique, Winthrop Hall, Harvard, Dorchester, Gem, Day Square, Somerville, Dreamland, Apollo, Congress Hall, Niagara, New Palace, South End, Back Bay, Hub, Huntington Avenue, Eagle, Roxbury and others.

GOSSIP.

THIS is the third week of Williamson's submarine pictures at the Boston.

ACCORDING to managerial announcements, "Experience" will remain at the New York Casino for the rest of the season, and will be sent to Boston Sept. 6, for a run at the Majestic.

WILLIAM J. WILSON, stage producer of "The Sea Wolf," now at the Tremont, was for five years general stage director of the New York Hippodrome, and he sails for England in April to assume the same position at the London Hippodrome.

"CLASS," a new play in four acts, by Allan Lowe, is one of the local tentative productions. It is stated either Frank Keenan or Wilton Lackaye is to assume the title role. Mr. Lowe was formerly connected with the *Boston Globe* and wrote "The Defender," which was a big musical hit at the old Columbia some years ago. Blanche Ring was in the show and introduced for the first time the famous song hit, "In the Good

GARRICK (Chas. C. Wanamaker, mgr.)—"Seven Keys to Baldpate" continued to capacity houses last week. The third week starts 22.

BROAD (Nixon & Zimmerman, mgrs.)—"The Blue Envelope" created a favorable impression to houses of fair size 15-20. An admirable cast headed by Wm. J. Ferguson adds to the success of the production. The house will be dark week of 22.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—De Wolf Hopper in his Gilbert & Sullivan revival had a very successful fortnight ending 20. On 23 the Metropolitan Opera company will be heard in "L'Amore Del Tre Re."

FORREST (Nixon & Zimmerman, mgrs.)—The European War pictures continue to do surprisingly good business. The fourth week starts 22.

LITTLE THEATRE (Beulah E. Jay, mgr.)—Edith Wynne Matthison in "The Piper" had two fairly successful weeks ending 20. For week of 22 "The Servant in the House" will be produced.

WALNUT (W. D. Wegefarth, mgr.) — John Bunny, in "Bunny in Funnyland," 22 and week. "Milestones" was an artistic production that drew splendid houses last week. Rupert Harvey and Katherine Herbert did perfect work in the leading roles. Thurston 29.

AMERICAN (Wm. W. Miller, mgr.)—The stock appears 22, in the initial production of "So Much for So Much." "To-Day" was splendidly acted last week, to big houses. Enid May Jackson was emotionally effective in the role of the wife, while Bernard J. McOwen, as the husband, was fully up to the requirements. "The Climax" 29.

B. F. KEITH'S (H. T. Jordan, mgr.)—Nazimova continues as the feature for week of 22. Others are: "Dreamland," Roxy La Rocca, Chas. W. Case, Rochez's monkeys, Loretta Twins, Lightner and Jordan, Clairmont Bros., and moving pictures.

GRAND (Fred G. Nixon-Nirdlinger, mgr.)—Week of 22: The Adas Troupe, Vandinoff and Louie, Gardiner Trio, Chain and Templeton, Conly and Webb, George C. Davis, and moving pictures.

GLOBE (Eugene Perry, mgr.)—Week of 22: "The Haberdashery," Lew and Mollie Hunting, Joe Cook, Brown and McCormack, Marshall and Chevalier Kalma and company, Steve Argen, Malia and Bart company, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 22: Arthur Lavine and company, Robert H. Hodge and company, Pierce and Maizee, Seven Little Darlings, George Yeomans, Willitsch and Anita, and moving pictures.

CROSS-KEYS (James J. Springer, mgr.)—For 22-24: Cathedral Choir, Duquesne Comedy Four, Anthony Marvel, Ernest Carr and company, Josephine Sabel, and Buckner. For 25-27: "Mother Goose in Switzerland," Mullen and Fitzgerald, Three Musical Maids, "Back to Montreal," North, Slavin and Worth, and Ethel Golden.

WM. PENN (Wm. W. Miller, mgr.)—Week of 22: Paul Burns and company, Mullen and Coogan, Grace De Mar, Leever, Leroy and Davis, Vittorio and Georgetto, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 22: Joseph L. Kearney and company, McCowan and Gordon, Four Nelson Comiques, Carrigan and Vivian, Vine and Temple, Saunders and Von Kuntz, and moving pictures.

CASINO (Thomas McCready, mgr.)—The Carnation Beauties are scheduled for 22 and week. The Bowery Burlesquers were an up-to-date aggregation, to fine houses last week.

GAIETY (Wm. S. Clark, mgr.) — The Heart Charmers 22-27. The Morning Glories furnished the liveliest kind of a show last week, to a dozen big houses.

TROCADERO (Robt. Morrow, mgr.)—The Oriental Burlesquers 22 and week. The Beauty, Youth and Folly Show enjoyed fine patronage last week.

DUMONT'S (Frank Dumont, mgr.)—There were all sorts of novelties on the bill last week, and the houses were big. The skits, "The Dope Fiends" and "Uncle Tom's Cabin," were full of clean fun, and were keenly relished. On 16 was Gimbel's night, when the employees of that store turned out in large numbers. On 17 was a real St. Patric's night, when all of the songs of the Emerald Isle were sung in fine style. In the first part of a reverential strain was given to the show by the singing of the hymn, "Brighten the Corner Where You Are."

CHESTNUT STREET OPERA HOUSE, COLONIAL, ALLAGHENY, ALHAMBRA, BIJOU, GIRARD, PLAZA, VICTORIA, STANLEY, PALACE, REGENT, FRANKFORD, LIBERTY, PEOPLE'S, EMPRESS and ORPHEUM, give vaudeville and moving pictures.

NOTES.

SAMUEL F. NIXON, of the firm of Nixon & Zimmerman, leaves next week for the West to look over his theatrical interests.

ADELE HASSAN, an amateur member of the Philadelphia Operatic Society, will shortly make her professional debut, in "The Only Girl."

THE Philadelphia Orchestra will give a series of daily popular concerts in the Academy of Music, beginning May 3.

BEATRICE HARRISON, violincellist, was the soloist with the Boston Symphony Orchestra, at the Academy of Music, 15.

MARY JUSTINA HUFF, a moving picture actress, and Dr. John Patrick Chapman, an instructor in the University of Pennsylvania, were married in St. Patrick's Church, this city, March 19.

Scranton, Pa.—Lyceum (E. H. Kohnstamm, mgr.) William Hodge, in "The Road to Happiness" March 26.

POLI (John H. Docking, mgr.)—Bill 22-27: Ralph Dunbar's Bell Ringers, Six Military Dancers, Ryan and Lee, Billy McDermott, The Four Lukens, Rhoda and Crampton, the Pumpkin Trio.

ACADEMY (F. James Carroll, mgr.)—For week of 22: the Poli players, supporting Mae Desmond and Walter Richardson in "The Queen of Hearts."

STAR (Harry W. Stroms, mgr.)—Beauty, Youth and Folly, 22-27.

BIJOU DREAMS, WONDERS, VICTORIA, MANHATTAN, HIPPODROME, COURT SQUARE, WONDERLAND, PALACE and ORPHEUM, pictures only.

JOHN MCCORMACK, the Irish tenor, will sing in this city April 6.

Minneapolis, Minn.—Metropolitan (L. N. Scott, mgr.) "Rosemary" with John Drew, March 22-24, "Mutt and Jeff in Mexico," 25-27; "The Whirl of the World" week of 28.

SHUBERT (A. G. Bainbridge Jr., mgr.)—The Bainbridge Players, with Florence Stone, in "The Right of Way," week of 21. For Holy Week, manager Bainbridge will produce "The Holy City." Kenneth Bradshaw returned last week as juvenile.

ORPHEUM (G. E. Raymond, mgr.)—Bill 21-27: Alice Lloyd, Madame Yorska and company, Cross and Josephine, James Thompson and company, Hal and Francis, Solti Duo, Ideal and Orpheum Travel Weekly, week of March 21.

GAIETY (Wm. Koenig, mgr.)—Billy Watson's Big Show 21-27, The Trocaderos 28 and week.

NEW GRAND (Wm. Koch, mgr.)—Bill 21-27: The Three Rianos, Elina Gardner, Scott and Wallace, The Cycling Brunettes, and "Zudora" pictures.

NEW PALACE (H. E. Billings, mgr.)—Bill 21-27: "Childhood Days," five other acts and motion pictures.

UNIQUE (Jack Elliott, mgr.)—Bill 21-27: The Dancing Kennedys, The Eugene Trio, Fanton's Athletes, others and photo plays.

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Representative Showmen of the United States are enthusiastic supporters of this gigantic effort to bring together, for mutual benefit, the men who have made the profession of Out-Door Entertainment what it is to-day; to uplift the morale of the Out-Door Amusement Profession at large, and to aid and assist aged and needy Showmen and their widows and children.

Thursday, Aug. 5, 1915 Has Been Designated as Showmen's League of America Day

Expositions, Fairs, Exhibitions, Parks, Circuses, Carnivals, Celebrations, Home Comings, Concessions, Shows, Riding Devices, Motordromes. Airdomes, Dancing Pavilions, Roof Gardens, Amusement Piers, Floating Theatres and Show Boats, Concert Bands, Aviators and Water Carnivals, Canvas Theatres and Exchanges Booking Outdoor Attractions are cordially invited to donate a portion of their day's receipts towards the S. L. A. General Fund for the relief of worthy Showmen in distress and the erection of a suitable home for indigent members of the Outdoor Amusement Profession.

(NOTE—Special Display Banners and press matter for the newspapers will be provided by the League to help swell receipts and make SHOWMEN'S LEAGUE OF AMERICA DAY memorable.)

"BY WORKING FOR ALL WE SECURE THE BEST RESULTS FOR SELF, AND WHEN WE TRULY WORK FOR SELF, WE WORK FOR ALL"

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The Membership of the Showmen's League of America comprises over four hundred representative individuals, directly or indirectly identified with the Outdoor Amusement Business. It is the aim of the Organization to increase its Membership. Reputable Outdoor Showmen are invited to join. The present Initiation Fee is $10.00 (ten dollars), Dues $5.00 (five dollars) per annum. (NOTE:—On July 1st, 1915, the Initiation Fee may be raised.)
If you wish to join the Showmen's League of America, write to the Secretary, 505 Ashland Block, Chicago, for Application Blanks and a copy of the Constitution and By-Laws.

THE SHOWMEN'S LEAGUE OF AMERICA
CORPORATE
SEAL
CHICAGO, ILL.

NOTE TO MEMBERS:—In pursuance to a Resolution passed at the Annual Meeting of the S. L. A., held in Chicago, Wednesday, Feb, 17, 1915, Members not paying their Dues on or before July 1st, will be dropped from the Membership Roll. Members changing their address should notify the Secretary.

Showmen -- Don't Delay -- Join the League Now -- To-day

The Showmen's League of America is SOCIAL, as well as BENEFICIAL IN ITS OBJECTS

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OUT OF TOWN NEWS

CINCINNATI.

"Lent was never more abstemiously commemorated than on this occasion," declared T. Aylward, business manager at the Grand Opera House. "The season has been impressive for several years, but never more so than this period of '15." The Grand, by the way, will again take a mid-Summer flyer in pictures, and for Easter week will offer "Uncle Sam at Work," filmed from Frederic Haskins' story of official life at Washington. Passion week—one of the spots on the Thespian calendar that managers shy at—will be fortified at the larger houses by two attractions unusually strong.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—"Sari" March 21, with Mizzi Hajos. Last week, George Arliss repeated his success of last season, in "Disraeli." "The Prince of Pilsen" 28.

LYRIC (Carl Hubert Heuck, mgr.)—Louis Mann is due 21, in "The Bubble." Marie Tempest was welcomed last week in "The Marriage of Kitty." Sir Johnston Forbes-Roberston, in repertoire, 29.

WALNUT STREET (George F. Fish, mgr.)—"Help Wanted" comes 21, with Emma Bunting. "Damaged Goods" last week. "The Shepherd of the Hills" 28.

B. F. KEITH'S (John F. Royal, mgr.)—Carolina White, the prima donna comes 21. Others are: Les Auguste, in A" Jolly Night at Maxims," George N. Brown and company, including Peter Golden the six day walker; H. Bart McHugh and ten youngsters in "On the School Playgrounds," Howard and Symon, Smith, Cook and Brandon, in "The Millionaires" and Jaunts and Journeys via the screen.

LOEW'S EMPRESS (George A. Boyer, mgr.)—Ethel and Lucy Baker are coming 21. Others are: The Three Alex, Fink's Mules, Wilkins and Wilkins, and Martin Somers and W. S. Gill in "The Way Out," mutual pictures.

OLYMPIC (C. L. Walters, mgr.)—Lew Kelly and the Behman Show comes 21 after a week of Bert Baker and the Bon Ton Girls, Sam Howe's Show 28.

STANDARD (Charles B. Arnold, mgr.)—Snitz Moore and George B. Scanlon's Garden of Girls will be seen 21. Last week the Auto Girls speeded things a bit. The Cherry Blossoms 28.

GERMAN—The German Players are to offer "Runaway Eve" 21. They presented "Nacht-Asyl" by Gorki 20.

ORPHEUM, FAMILY, HEUCK'S OPERA HOUSE, STRAND and LYCEUM, motion pictures.

IN SHORT METER.

ON ST. PATRICK'S eve, at the Little Playhouse, the Shuster Players gave an evening of Irish songs, dances and plays, including Lady Gregory's one act play, "Spreading the News." Rea Eda Bowers, Edna Rohan, Irene Spencer, Leland McMurphy, John Alexander, Allen Stelter, Albert Thompson, Harry Stoelwer, Ralph Adams and Albert Cash, took part.

"A DAY AT ELLIS ISLAND," the sketch which Maurice Samuels put on at Loew's Empress, has lots of humor in it.

HARRY SEYMOUR, Harry Ward and James J. Lake were a hard-to-beat trio of comedians, with the Auto Girls, at the Standard.

CAROL SCHRODER AND JAMES J. LAKE made a hit with their pantomime, "The Girl with the Red Rose," with the Auto Girls.

HARRY THOMSON, the veteran "Mayor of the Bowery," was cheerily welcomed at Loew's Empress.

LEW DOCKSTADER was the big magnet of the last B. F. Keith bill.

HARRY HART has re-opened the Lyceum with vaudeville and motion pictures.

MARGARET DALE was seen as Mrs. Traverse in "Disraeli."

MORRIS JONES provided the cabaret for the opening of the Typo Club rooms 17. After the evening preformance the entire orchestra from the Standard Theatre, conducted by Walter Gray, gave a concert at the rooms.

DOROTHY AND MADELINE CAMERON pleased in dances at Keith's.

MARGARET HANEY, Harry Watson, Marjorie Bonner, Jere Delaney and eight good looking girls were featured in "The Lonesome Lassies" a Lasky sketch at Keith's. Andrew F. Kelly and his brogue were a good hit on the St. Patrick's week bill at B. F. Keith's. He is an Oliocan.

JACK LAIT sent out a call for talent for "Help Wanted." He offered three positions in the cast and has responses to these Cincinnati aspirants to histrionic preference: Dolly Allen, Lorraine Miller, Naomi Kuhn, Sadie Lichtenstal, Marcella Menge, Marie Damm, Dorothy McCord and Camilla Danere. The two chosen will be in the play during the Walnut Street engagement.

ADVICES from Columbus, O., brought the unexpected news of the death of James V. Howell, step-son of the late M. C. Anderson, and long identified with local theatrical affairs. He had published the B. F. Keith program.

CHESTER PARK clubhouse is being enlarged, and the Rapids Gorge reconstructed.

TREASURER PAUL HILLMAN, of the Lyric, is happy over the arrival of a boy—the first in his happy home.

ROSE ALLEN AND MADELINE WEBB were two of the Auto Girls who were vocally busy.

BERT BAKER was the hit of "My Wife's Husband," which the Bon Tons put on.

BILLY HALLMAN, the old baseball star, met a lot of former friends during his stay with the Auto Girls.

MERCEDES ALVIN AND ANDY WILLIAMS do a grotesque acrobatic dance that quite caught the Standard constituency.

KANSAS CITY.

SHUBERT (Earl Stewart, mgr.)—"The Dummy" week of March 14, was a novelty comedy detective play, viery cleverly offered by a capable cast. It did well. For week of 21: "The Passing Show."

GRAND (A. Judah, mgr.)—"Mrs. Wiggs of the Cabbage Patch" did very good business 14-20, cast excellent, production good. "Within the Law," week of 21.

ORPHEUM (M. Lehman, mgr.)—Bill 21-27: Dorothy Toye, Four Danubes, Four Amaranths, Mr. and Mrs. Carter De Haven, Schwartz Bros., Jack E. Gardner, Wallenstein and Freeby, and Mercedes.

EMPRESS (Cy Jacobs, mgr.)—Bill 21-27: Purcella Bros., Holmes and Holston, Joe Kelsey, La Vier, Brown and Jackson, and "Love in a Sanitarium."

HIPPODROME (Frank Coffinberry, mgr.)—Mlle. Irene's Circus headlined the bill 15-20, Southern Harmoney Four, with Blanche Flannery, in Jack Burnetts "Racing Days" singing sketch was another feature, among six other acts.

GLOBE (W. D. Newkirk, mgr.)—"When Caesar Sees Her" headlined a bill of six W. V. M. A. acts, here 14-20.

CENTURY (Thos. Taffe, mgr.)—The Mischief Makers week of 14 did big business. Jean Bedini and Frolics of 1915, 21-27.

GAYETY (George Gallagher, mgr.)—Columbia Burlesquers 14-20, with Al. K. Hall and Hazel Crosby featured, gave good show to good business.

AUDITORIUM (Meta Miller, mgr.)—The stock company gave excellent performances of "The Concert," week of 14. It proved one of the most enjoyable bills of the season.

WILLIS WOOD, ROYAL, APOLLO and TWELFTH STREET, motion pictures only.

NOTES.

FLORENCE EARLE, of the Earle Stock Co., is resting at her home here, recovering from a serious operation.

WILL CONLON was the man back of in "Mrs. Wiggs of the Cabbage Patch," at the Grand, last week. Hasn't decided whether to take out a Summer show or not this year.

JACK BURNETT has just completed a new act for the Southern Harmony Four, with Blanch Flannery, a racing sketch with special scenery, which opened at the Hippodrome, here, 15, proving a success. He is also writing new acts for the team of La France and Bruns, and Valentine Vox.

FRANK DE ATLEY, with his "Matinee Girl" company, is laying off for two weeks in Kansas City, after a year's continuous stock engagement in Galveston. The show will re-open March 21, for the Summer tour, over their old territory. Dan Russell will continue as principal comedian and producer.

JAMES TRAUBE is preparing to re-organize his Keystone Stock Co., for a tour over the South-Western Airdome Circuit this Summer.

JACK DALROY, Billy Farrell, Monte Wilks, Norman Fuller, Snitz Seymcure, Harry Kieffer, Bert Gallup, Effie Hunter, Norma Yeager, Helen Forrester, Jack Raynor and Marie Mannis, were among the many callers at the Southwestern Bureau of THE CLIPPER, last week.

ED. F. FEIST AND BEN S. BENSON have been re-engaged as special agents of the Brundage Shows this season.

CON FRUITT will be the treasurer on the Jarvis & Seeman Shows this Summer. Connie has been with the staff of the Century Theatre, in Kansas City, and the Krug Theatre, in Omaha, Neb., steadily for the past seven weeks, and should be a valuable man in his new position.

RUBY DARBY AND BILLIE HINKLE closed with Terry Hickman's "tab" show, 13. Miss Darby joined "The Matinee Girl" company for the Summer.

OMAHA, NEB.

BRANDEIS (Crawford, Pilley & Zehrung, mgrs.)—Motion pictures of Germany did well March 12-21.

BOYD'S (W. J. Burgers, mgr.)—Boyd Theatre Stock Co., in "Fifty Miles from Boston," 21-26.

GAIETY (E. L. Johnson, mgr.)—Broadway Girls, with Al. K. Hace and Hazel Crosby, 21-28.

EMPRESS (Frank Harris, mgr.)—Bill 21-24: Toreing Austins, Add. Hoyt's Minstrels, De Michel Brothers, Nagel. For last half: "A Night On a New York Roof Garden," Duranto, and others.

AMERICA (Robert Tausig, mgr.)—"Stop Thief" 21, "The Avalanche" 25.

ORPHEUM (W. P. Byrne, mgr.)—Bill 21-28: Orpheum Roaw Show, Marie Nordstrom, in "Bits of Acting;" Tom Lewis, in "Brother Fans;" McConnell and Simpson, in "At Home;" Bankoff and Girlie, W. C. Fields, Dunbar's White Hussars, and Ethel and Emma Hopkins.

HIP, PALLOR, CAMERPHONE, ALHAMBRA, HIPPODROME, ELITE, FROLIC, SUBURBAN, FRANKLIN, MONROE, LOTHROP, FARNAM and NORTON, pictures only.

SOUTH OMAMA—BESSIE, MAGIC and ORPHEUM, vaudeville and pictures.

COUNCIL BLUFFS (Ia.)—NICHOLAS.—Musical tabloid.

AMERICAN.—Vaudeville.

BOYLE WOLFOLK'S musical tabloid, entitled "The Sunny Side of Broadway," appearing at the Empress, here, March 15-17, proved only a change from the regular routine of vaudeville acts. Manager Harris states that he does not approve of changing the policy of the house from vaudeville to musical tabloids, and business showed a slight decrerse.

THE AMERICAN theatre opened here Friday 12, to a capacity business with the program including pictures of "Dp Barry," featuring Mrs. Leslie Carter. The singing pictures and ten piece orchestra seemed to be just "what the people wanted." Manager Tausig states that business has been excellent with him since the opening, and that he see a slight increase in each day's receipts. Upon entering the American, one is greeted with a metropolitan atmosphere, which is very novel and beautiful. The stage setting gives the impression of a huge conservatory with life-like flower beds. The orchestra pit is covered with a grill work presenting a flower bed effect, while ferns and hot bed plants contribute to the picturesqueness. The orchestra occupies a place right off the stage. Manager Tausig is a bright, energetic young manager, who has the characteristics that go to make a successful showman. He understands the picture game thoroughly and if good fellowship and knowing his line have anything to do with making this beautiful theatre a success, the result will be wonderful

Newark, N. J.—At the Shubert (Lee Ottolengui, mgr.) no attraction is booked for March 22-27. "A Long Way From Tipperary" comes week of 29. The Aborn Opera Co. will play a Spring engagement beginning April 12.

PROCTOR'S (L. R. Golding, mgr.)—Bill 22-24: Tully Marshall "The Girl in the Moon," Webb and Burns, Mr. and Mrs. Fletcher Norton, Top o' the World Dancers.

ORPHEUM (M. S. Schlesinger, mgr.)—The Forsberg Players appear in "The Player" March 22-27. Week of 29: "The Typhoon" will be given. For 23 to 26 a Fox Trot contest for a silver cup is under way.

MINER'S EMPIRE (Tom Miner, mgr.)—The Million Dollar Dolls 22-27. The Social Maids, week of 29.

KEENEY'S (John McNally, mgr.)—For 22-24: Billy Redmond, "Garden of Mirth," Quinn and Mitchell, Land and Coulter, Chas. Chaplin, in "A Night in the Park."

F. F. PROCTOR closed the Lyric Theatre last week. The lease expires May 1, and Mr. Proctor will not renew. The house has played pictures and vaudeville for a number of years and the Ordway interests, which own the property, will do some remodeling and re-open the house about May 15, pursuing the same policy. Mr. Rosnagle will be the new manager.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) "A Pair of Sixes" March 22-27; Robert Hilliard, in "The Argyle Case," 29.

ACADEMY (Cary McAdow, mgr.)—Joe Oppenheimer's Fay Foster Co., with Fields and Allen, the Salvadors, the Famous Moon Girl, Irene Gold, Boyd and Veola, Gould and Gould. Next week, Hello Paris.

ORPHEUM (Leo M. Kantor, mgr.)—The Orpheum Stock Co. wil present "The Divorce Question."

B. F. KEITH'S (Wm. B. Garyn, mgr.)—For 22-24: Willard Mack, Laura Campbell and Thomas Conkey, the Electrical Venus, Velde Trio, Pearl Bros. and Burns, Fred Hallen and Mollie Fuller. For 25-27: Tully Marshall, Fletcher Norton and Maude Earl, Vokes and Lorenz, the Great Kermel.

Hoboken, N. J.—Empire (Wm. F. Fitzgerald, mgr.) the Bowery Burlesquers, with Eddie Fitzgerald, Jack Quinn, Mabelle Morgan, Edna Green. Next week, Pat White.

Milwaukee, Wis.—At the Davidson (Sherman Brown, mgr.) Chauncey Olcott, in "The Heart of Paddy Whack," will be attraction March 21. Forbes-Roberston week of 22.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 22: Wm. Montgomery and Florence Moore, Richard Havemann's wild animal act, Dolly Connolly, Milton Pollock and company, the Spinette Quintette, Johnny Cantwell and Rita Walker, Conlin and Steele Trio, and Dainty English Trio.

PABST (Ludwig Kreiss, mgr.)—The German Stock Co. presented "Der Frauenfresser" 20; "Die Hochzeit Vom Erbutshof" 21.

SHUBERT (C. A. Newton, mgr.)—The Shubert Stock Co. will present "Help Wanted" week of 22. "Alma, Wo Wohnst Du?" next.

GAIETY (J. H. Rhodes, mgr.)—The Star and Garter Show is the attraction week of 21. The American Beauties next.

EMPRESS (J. W. Whitehead, mgr.)—Burlesque stock continues to pack this popular theatre. Parisian Maids will be put on by Jack Reid's company week of 21.

CRYSTAL (Wm. Gray, mgr.)—Vaudeville and pictures.

ORPHEUM (Wm. E. Mick, mgr.)—Week of 21: Aerial La Valls, Florence Rayfield, J. Wm. Everett, Burmeen and Gant company, Gains and Brown, and Mlle. La Toy's dogs.

St. Louis, Mo.—Shubert (Melville Stolz, mgr.) Marie Tempest comes to the Shubert the week of March 21, in two of her greatest successes. "Nearly Married" and "The Marriage of Kitty."

OLYMPIC (Walter Sanford, mgr.) — Louis N. Parker's comedy, "Disraeli," which George Arliss will present at this house the week of March 21.

AMERICAN (H. R. Wallace, mgr.)—"A Topsy Turvy Honeymoon" week of 21.

PARK.—"The Red Rose" week of 21.

SHENANDOAH. — "Broadway Jones," by the stock, week of 21.

STANDARD.—Dainty Eva Mull and Will H. Ward will be the principals of the large company that will present the Follies of 1920.

IMPERIAL.—College Girls is to be presented at this house the week of 21. Florence Mills heads the cast.

KING'S THEATRE.—The stock presents "The Strength of the Weak" week of 21. Florence Roberts leaves the company 27.

NEW GRAND CENTRAL.—"Samson," in pictures, week of 21, with William Farnum playing the leading role. It is produced by the Fox Film Corporation.

GAIETY.—Jeanette Dupree's Own Big Show of pretty girls is coming for a week's stay. Besides the girls and excellent musical numbers, there are a number of comedians.

VICTORIA.—Anna Berneck, the leading vocalist of the German Theatre Co., is the beneficiary of next Sunday evening's performance. She will share jointly with Willie Schoeller (as guest) the principal roles of the famous operetta, "Die Sprudel Fee" ("The Spring Maid").

COLUMBIA.—Bill week of 22: Joan Sawyer, assisted by George Harcourt and her own orchestra; Jose Collins. Travilla Brothers and diving seals, Dolley and Rugel, Alfred Bergen, Genevieve Warner, James Kelso and Blanche Leighton.

GRAND OPERA HOUSE.—"The Dream Girl," John P. Reed's new vehicle, is to be the feature attraction of the new bill. Week of 22: The Three Mori Brothers, Bernard and Meyers, the Brads, "Sunshine Capers;" Bruce, Morgan and Betty, Castello Bros., and Animated Weekly pictures.

HIPPODROME.—Russell's Minstrels, Barnold's Dog and Monkey Actors, James Grady and company, in "The Toll Bridge;" the Ward Sisters, Les Cassads, and four other acts.

San Diego, Cal.—Spreckles (Dodge & Hayward, mgr.) "Under Cover" March 22, 23, "High Jinks" April 3, 4.

EMPRESS (John MacRae, lessee).—The John G. Wray Stock Co., in "Fifty Miles from Boston," week of 22. Myrtle Vane and Katherine Koe are recent additions to the company, which is a very clever one and pleasing large audiences nightly.

SAVOY (Scott A. Palmer, mgr.)—Bill week of 22: Cummins and Seaham, Nevins and Erwood, Argo, "The Wrong Bird," Balaban, and the Keystone comedies.

GAIETY.—Vaudeville and pictures.

CASINO.—Vaudeville and pictures.

PRINCESS.—Vaudeville and pictures.

ISIS.—Famous Players feature films.

BROADWAY and SUPERBA, Paramount feature films.

NOTES.

THE announced plan to play burlesque at the Empress has fallen through, and John G. Wray's stock company will appear there instead, for an indefinite period. The former managers, Furry & Kiernan, filed a petition of bankruptcy, and the theatre lease was taken over by John MacRae.

THE Moose convention will be held in this city week of July 19.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) "Twin Beds" March 22-24. "Damaged Goods" 25-27.

TEMPLE (J. H. Finn, mgr.)—Bill week of 22: Frank Keenan, Imperial Opera Co., Rosie Lloyd, Henry Lewis, Frank Milton, Kramer and Morton, Australian Woodchoppers, John and Bertha Gleason, and Fred Houlihan.

BAKER (J. Wall, mgr.)—The Baker Theatre Stock Co. presents, week of 22, "The Cherry Pall."

FAMILY (J. H. Fennevessy, mgr.)—Week of 22. Six Imperial Serenaders, Barbom and Lynn, the Bimbos, Salome Parks and company, Walton and Brandt, Frankie Hall.

LOEW'S (I. Kenn, mgr.)—Bill week of 22: "School Days," "Just Half Way," Sadie Sherman, Tabor and Green, Davis and Matthews, Fanzawa Trio.

CORINTHIAN (J. Glennen, mgr.)—Zallah's [illegible] Co. week of 22.

NOTES.

THE Victoria had a fine week, with a fine bill of acts and a good selection of film for week ending 20.

THE Five Alacrons, with the Docklings, were the real bright spot in the show, and should be worked in the last half.

MANAGER SIMPSON, of the Regent, announces Dustin Farnum, in the photoplay, "The Nigger," which moves into the New York Hippodrome after this engagement.

New Haven, Conn.—Shubert (E. D. [illegible] bridge, mgr.) "A Pair of Sixes" March 22-24. Royal Lilliputian Revue 25-27.

HYPERIAN (Henry Menges, mgr.)—The stock company, in "Little Lost Sister."

GRAND.—"Follies of the Day" 22-24, vaudeville and pictures.

POLI'S and BIJOU, vaudeville and pictures.

THE YOUNGER GENERATION IN MINSTRELSY AND REMINISCENCES OF THE PAST

Written expressly for THE NEW YORK CLIPPER.
BY FRANK DUMONT.

FRANK DUMONT.

Much space has been given to the old timers of minstrelsy, but were it not for the younger generation and the new blood from time to time injected into it, minstrelsy would have perished long ago. Many clever ideas and innovations were brought into it by the young and ambitious element. This began almost as soon as the older performers retired or passed away. The old timers in minstrelsy were a "close corporation," and did not welcome the young aspirant with much warmth. On the contrary they frowned upon all innovations, and were contented to stand pat.

Minstrelsy was not quite twenty (20) years old when the Civil War began, and had been inaugurated by men in middle life. These, of course, could not hold out against time or innovations. Young singers, musicians, dancers, and comedians were knocking at the doors for admission, and as troupes were being enlarged their services were welcome and timely. The banjo playing of the old-timer was something that would not be tolerated at present. It was banging and twanging and plunketty plunk, used probably for plantation songs of a hilarious or noisy order. The banjos were almost devoid of the fine tone of later years.

The first of the fine banjos were made by the Dobson Bros., who were also expert players. There was Charley, George and Frank, who were also teachers of that instrument. Charley played the banjo in the orchestra of Wallack's Theatre, Thirteenth Street, corner of Broadway, early in the Civil War days, in an overture depicting camp life in our army. Jimmy Clark made some fine banjos, so did a Mr. Farnham, of Troy, N. Y. Frank B. Converse, an excellent banjoist, turned out some fine instruments also. From the rattling banjo playing, descriptive of a "coal cart and an express wagon racing," came the more artistic playing of marches, waltzes and difficult selections. An idea may be gained of the banjo solo of early times when Billy Arlington used to take a common broom and use it as a banjo for his solo turn. He it was who first introduced feathers or rope for whiskers; deep-seated pantaloons, small hats, and boys' jackets and vests. He was a clever all around comedian.

I have Sam Devere's banjos, including the fine presentation instrument once the property of Horace Weston, the colored banjoist. Harry Stanwood performed difficult music on his banjo, and so did Billy Carter and Jim Roome. One of the greatest of players was George Powers, of the firm of Johnson and Powers, but E. M. Hall in his time, was the greatest of them all. Edwin French was a close second. Then there were Lew Brimmer who played the "Chimes" on his banjo and a march, called "The Seventh Regiment Coming Down Broadway." There was also "Pickavune" Butler, Billy West, Andy Collum, Sam Sharpley, Frank Morin, Dick Little and others of the early sixties.

Ill Rumsey performed upon his banjo while standing up, and was called "The Lion Banjoist." Dick Sweeney and Joe Sweeney were the earliest banjo players in minstrelsy. Among the very earliest comedians can be named the Original Four Virginia Minstrels, Frank Brower Dan Emmett R. W. Pelham and Billy Whitlock. Then the Power Brothers, John and James; Earl Pierce, Matt Peel, George Christy, Ben Mallory, Jerry Bryant, Moody Stanwood, W. White, Frank Pell, Frank Germon, W. Harrington and S. C. Howard. Some of these were with Major Dumbolton's "Ethiopian Serenaders," who went to England in 1844.

Then came old Bob Sheppard, Eph Horn, Jim Sanford, Bill Laconta, George Kunkel, Mick Campbell Billy Birch, Johnny Pell, Frank Moran, Sam Sanford, Swayne Buckley, George Christy, E. P. Christy, Lansing Durand, W. Porter, Wm. B. Donaldson, Tom Briggs, Sam Wells, Edwin Deaves, Pop Jones, Billy Lon, and Charley Morris, Nelt Bryant, Charley Reynolds, John Carle, J. G. H. Shorey, Pony Moore, Charley Backus, Joe Murphy, Ben Cotton, E. F. Dixey, Harry Lehr, Johnny Duley, Cool White and a few other that brings this list to the middle fifties (50). Then we have Tony Hernandez, John Mulligan, Max Irwin, J. H. Budworth, and W. S. Budworth, George Thatcher, W. W. Newcomb, Nick Rowers, G. W. H. Griffin, Marshall S. Pike, Master Floyd, and Ned Davis. Among the very earliest vocalists were: Nelson Kneass, Jack Herman, Max Zoner, Tom Christian, T. B. Prendergast, Ambrose Thayer, Warren White, John R. Hector, S. P. Ball, J. Lynch, Wm. P. Collins, J. H. Rainer, and J. W. Raynor, J. P. Trowbridge, Doctor Ordway, Edwin Kelly, Sig. Gustave Rideaux, Sig. R. Abecco, Chas. F. Shattuck, J. R. Thomas, J. A. Basquin, Charles Henry, Charles Campbell (Templeton) and James Carroll.

On some early bills of the Buckleys will be seen the name of S. Samuels. This comedian was known later as S. S. Sanford, he having attached the name of Sanford to it. He was a very capable man, and was the manager of S. S. Sanford's Minstrels in the old Eleventh Street Opera House from 1855 to 1862. Just a few years before the Civil War we find the names of the following singers on the bills. Sher Campbell, J. L. Carncross, Dave Wambold, Edwin Holmes Jules Stratton, M. Ainsley Scott, Jack Hilton, Geo. Washington Dixon, Rollin Howard, etc.

At one time the early minstrels affected beards or chin whiskers. These were worn by Frank Brower, S. S. Sanford, Sam Sharpley, Charles Henry, Cool White, Dave Wambold, R. M. Hooley, E. P. Christy, Johnny Booker, Wm. H. Bernard, Sam Wells, Sam Gardner, Hank White and a few others. Then the style changed to the long thick mustaches that dropped down below the jaws. Billy Morris was the first to thus appear. Then came Cool Burgess, Nick Bowers, Chas. H. Duprez, Edwin Holmes, G. W. H. Griffin, Frank Cilly, C. C. Templeton, Wm. P. Spaulding, Mocking Bird Green, Ike Withers, Edwin Kelly, Hugh Hamill and E. M. Kayne. Charley Reynolds had a long strip on his chin, and he could make it wiggle to and fro. Archie Hughes also had a chin piece. Cool Burgess and a few others later tried side whiskers. Even Hughey Dougherty returned from South Africa with reddish side whiskers, but the boys "guyed" him until he had them removed.

An act that was quite popular for many years was "Old Bob Ridley," and the representative of the aged colored individual. He needed a crooked cane and a red bandana handkerchief to mop the perspiration from the top of his bald head. Among the earliest was Eph Horn, in the "Power of Music;" then Ben Cotton, as Old Uncle Snow; J. P. Trowbridge, as the old Sexton. John Mulligan, Lon Morris, and Bob Hart, were fine old darkies. Then "Old Black Joe" found a representative in Marsh Adams, Billy Sweatnam, Sam Devere, Johnny Ray, Harry Bloodgood, Milt Barlow, Frank Cushman, Old Charley Howard, Harry Woodson, Lew Baker, George Thatcher, Golden and Hughes, Ralph Wray and Walter Bray.

The opening chorus of the troupes were: "Down the River, Down the Ohio," "Joy, Joy, Freedom To-day," "Dinah's Wedding," etc. The Buckleys introduced "Operatic Choruses" from the different operas. The Buckleys built the Opera House at 585 Broadway, but it did not long remain in their possession. White faces and female vocalists did not suit the minstrel patrons, and they vacated the place. At one era all the titles and songs in minstrelsy were of girls and sweethearts. They were praised and loved in the first verse, but then all *died* in the second verse. I dare say they could not stand the excessive praise and love-making. You will find this to be the theme in the following songs: "Nellie Was a Lady," "Carrie Lee," "Rosa Lee," "Kitty Wells," "Hazel Dell," "Belle Brandon," "Ellen Bayne," "Nettie Moore," "Kitty Clyde," "Rosalie, the Prairie Flower," "Gentle Annie," "Lottie Lee," "Sadie Ray," "Jenny With the Light Brown Hair," and a dozen others in the same strain. In recent years the authors picked all the mountains and rivers as subjects for songs. During the Civil War the songs were of the battlefield, home and mother, or dying for the flag. "When This Cruel War is Over," "Marching Through Georgia" have outlived those stirring days. "Dixie," the product of minstrelsy, lives as one of our national songs, and belongs to the entire country.

It would be impossible to mention the names of all the new talent coming into minstrelsy between 1860 and 1870. Many of the troupes were short lived, and many good amateur companies finally drifted into it and became part and parcel of the regular organized troupes. Very often troupes changed titles and re-appeared under other names, with a different "angel," but always with the same membership. "Whitmore & Clark's Minstrels" were very popular for years in the Eastern States. It was with this company that the first triple clog dance was introduced by Stiles, Phelps and Johnny Armstrong. Years afterwards Primrose, Goodwear and Whiting introduced a triple clog dance, also.

Late in the sixties and early in the seventies, I find Jerry Cohan (father of our George) with the Morris Bros. Minstrels and La Rue's Carnival Minstrels. He is flourishing as an "end man" and doing the "Dublin Dancing Master" in the olio, or second part. Joe Norrie's name appears on bills of Sam Sharpley's Minstrels, also Frank Campbell. These names are mentioned to show the leaven working its way forward, and adding new vim and strength to minstrelsy. Such artists as M. Ainsley Scott, Gustave Rideaux, J. Brandisi, Edwin Kelly and Gonsalvo Bishop had become known in the late fifties.

Once in a while some little oddity appeared, such as "Japanese Tommy" or "Little Mac," and added to the attraction. George Christy had been very clever and introduced some clever things on the minstrel stage, such as "Granny and Her Son." The son was a stuffed figure in front of him. He was very popular as "Lucy Long," and was the first to present the bloomer girl. This was a freakish sort of a Doctor Mary Walker dress, and created a sensation when worn by a Mrs. Bloomer. The wits seized upon it for ridiculous pictures and verses, and Christy impersonated the "Advanced" woman of that day, which we now call "Suffragette." Cool White, Eph Horn and W. W. Newcomb delivered speeches, called "Woman's Rights."

The minstrel boys were among those pioneers, the men of '49 and Spring of '50, who swarmed to the California gold mines. They went around the horn or across the Isthmus of Panama. All the well known names of the popular minstrels of the Eastern States are to be found upon the early programs of the San Francisco halls or hastily built theatres, such as the "Jenny Lind," managed by Tom Maguire, the pioneer manager of the Pacific Coast, and the "Forest Theatre." The name of Birch, Backus, Joe Murphy, William White (Bernard), Sam Wells, Chas. Henry, Sher Campbell, Edwin Deaves, Chas. Shattuck, Nell Bryant, Geo. H. Coes, Frank Moran and a host of others who flocked to the new Eldorado.

In 1854 E. P. Christy took his entire company to the Coast. Early in the Civil War days "Lotta," appeared with the minstrels. Her banjo playing, dancing, mimicking and grotesque humor were acquired from the minstrels, of course. She was a grand drawing card in the East in later years. Young talent went into the ranks of the California troupes. The names of Johnny De Angelis (father of Jeff) appears, also Fred Sprung, Johnny Mack, Tommy Bree, Tim Darling, Wm. H. Barker, Tom Raleigh, Frank Hussey. The minstrel troupes would not be complete without alluding to Billy Emerson, who located there for many seasons in the eighties. From 'Frisco came that talented comedian and stage producer, George Marion, who was an old man with Lew Dockstader's Minstrels. Great names like Unsworth and Eugene now appear, also Master Adams, Tommy Gettings, T. J. Peel, George Charles, Charley Gardner, "Hop Lite Lou," A. J. Talbott, George Gray, George Guy Sr., Louis Nevers, Wm. P. Collins, and M. B. Leavitt, who is now a theatrical magnate, but was a clever minstrel comedian in the early sixties. Leavitt was the first to organize a female minstrel troupe, and called it "Madam Rentz's Female Minstrels." From this sprang all the burlesque shows in which females predominated.

The San Francisco Minstrels, headed by Birch, Wambold, Bernard and Backus, located at 585 Broadway in April, 1865, and became great favorites and successful in that once "Jonah" house. They removed uptown in the early '70s, and after awhile moved again to Twenty-ninth Street, corner of Broadway, from the place on Twenty-eighth Street, called St. James Hall (same block of the Gilsey estate). Here Beaumont Reed, Carl Rudolph, H. W. Frillman, Wm. Dwyer and young singers, dancers and comedians began to bud and blossom into popularity.

Francis Wilson and his partner, Mackin, performed in songs and dances for a few seasons. "Ricardo" gained popularity here, so did Johnson and Powers, Bobby Newcomb, Add Ryman, Bob Hart, Joe Norrie and a host of others.

In 1866 Ben Cotton's Minstrels had succeeded Cotton & Murphy's Minstrels. They presented Jake Budd, Frank Campbell, C. H. Atkinson and Joe Norrie. Jake Tannenbaum was the musical director. Mr. Tannenbaum is now a celebrated theatrical manager down South, especially well known in Mobile, Ala.

Early in the Civil War, General Ben Butler coined a new word for the minstrels, which proved both funny and of interest. To all the negro refugees who were flocking to Fortress Monroe having escaped from their masters, he applied the term, "Contrabands of War." The papers took up the phrase, and in fact everybody talked about it, and the word "Contraband" crept into our conversation. The minstrels were quick to attach the word to songs, nigger acts and speeches. "The Happy Contraband," "Contraband From Dixie," "Contraband's Lament," "Contraband Children," "Contraband's Adventures" and "Contraband Brothers" appeared on all programs, and furnished subjects for all kinds of songs and dances.

Another phrase used even at the present time relates to the same era. The term, "Hamfatter." This was taken from a popular song called "The Ham Fat Man." This is the chorus:

Ham fat—Ham fat,
Zig-a-Zaw-Zan.
Ham fat—Ham fat
Smoking in de pan.
Get you to the kitchen
Quickly as you can,
Rootchie—Kootchie—Kootchie
I'm de Ham fat man.

Almost any new applicant when asked, "What do you sing and dance?" would reply, "I can do the Ham Fat Man." And hence was called a "Ham Fatter." "The Contraband's Adventures" related how a band of "abolitionists" took a colored brother to make him the equal of the white man. How they washed him, scraped him and nearly skinned him, to make him white, but failed. The concluding lines of the chorus tell the sad tale of the attempt:

"Dey rubbed and dey scrubbed,
Oh! dey kept at it all dat night,
And dey found next day
Dat de job—it wouldn't pay.
Kase dey nobber could *wash a nigger white.*"

It need hardly be said that this was greeted by yells from democratic listeners in those troubled times.

The expression, "In the Soup" is taken from the minstrels, and is of vintage of 1860, possibly earlier. When the minstrel comedian flung his battered hat, torn umbrella, or old carpet bag into the entrances he would say, "Put them in the soup." If one comedian would say to the other one, "Where's my hat?" the reply would be "In the soup."

Another incident much used in farce comedies was the individual thrown through a window and returning all "torn up," clothing in rags, his face streaked with red paint and chalk, and, in fact, mangled almost to death, is *not a clever new idea of the farce comedy writer.* It was used before the Civil War, in "Skylight Adventures," and also in "Beasley's Dog," as any old timer will tell you.

In presenting a partial list of some of the minstrel troupes, with the names of members, a history of minstrelsy is not contemplated. It would consume too much space, and this article is intended to present the new faces and names of the younger element coming into the field. In the list of the companies new names appear in addition to the older professionals, but it will be noticed they are gradually forcing the older ones aside. Here and there familiar names continue to appear for a few years, then the younger element are much in evidence. By glancing over a collection of old minstrel bills this will be clearly shown.

For instance, when the San Francisco Minstrels opened No. 585 Broadway, in April, 1865, they introduced several names new to the theatregoers of New York. Cooper and Fields were young clog dancers, Ira Paine was a new singer, who later in life became the champion rifle shot of America. William Henry Rice had left Cotton & Murphy's Minstrels to join this new company. Wm. Henry Rice had formerly been known as Wm. H. Lewis. He was a grand burlesque actor, and became very popular with the "'Friscoes."

Whitmore & Clark's Minstrels had the following young talent in 1866: Andy Wyatt, Johnny Armstrong, Thomas Maynard, Hank White, G. M. Clark, Boyle Brothers, J. B. Porter, etc., etc.

The minstrel world was stirred up considerably when a powerful confederation was formed by John Dingess, and called Burgess, Hughes, Prendergast & Donniker's Minstrels. This was the longest title yet assumed by any troupe although in the early '50s a troupe with a long title had toured for a short time. It was called "Shorey, Carle, Duprez & Green's Minstrels." It was shortly condensed to Shorey, Duprez & Green. Then Duprez & Green, and finally Duprez & Benedict. But "Burgess, Hughes, Prendergast & Donniker" (or later La Rue) was the longest titled troupe ever announced on modern billboards or walls.

They had in their company Paul Berger, O. P. Sweet, Frank Bowles, Dion De Marbelle, Henry French, C. S. Fredericks, A. C. Stone, J. Saxton, Dave Thompson and an orchestra, presided over by John Donniker. This musician was an excelent "solo violinist," and performed also upon a peculiar instrument called the "melophone." Very few performers ever mastered this instrument. Fred and Swayne Buckley were fine players on it, so was Wm. H. Smith. Ned Catlin possessed one of them, and I have another. These are probably the only ones in existence at the present time. Of the above confederation, Donniker dropped out, and D. C. La Rue's name appears in his place as the proprietor. The names change until it becomes "Burgess & La Rue's Minstrels," then finally, "La Rue's Carnival Minstrels," and the name of H. W. Eagan appears on the bills, also Brandisi, Fredericks, Charles Church, S. S. Purdy, "Utica Boys," Kanane and West, Ned Kneeland, etc.

In 1868 another stir was created by the organizing of Emerson, Allen & Manning's Minstrels. They had in their company a great many "lured or borrowed" from La Rue's Minstrels. They had Dr. Hanmer, C. S. Fredericks, E. S. Rosenthal, Charles Wheaton, Kelly and Holly, Master Eddie, Frank Bowles, C. A. Boyd, leader, and Willie Guy, and later Stevie Rogers. They opened at Tony Pastor's Opera House, No. 201 Bowery, June 30, 1868. They remained but two weeks.

At one time Sandy Spencer was one of the best known men in New York City. He kept a saloon near the Theatre Comique, 514 Broadway—in a basement. This place was always crowded with theatrical people. Sandy ran afoul of the Sunday excise law, and a Judge sent him to the county jail for one month. A minstrel wit who heard of it penned the following lines and fastened it to Sandy's door:

"Thirty days hath September, April, June and Sandy Spencer.

In the old days, a gambler by the name of Dupree Dodge was well known to the circus, minstrel and theatrical fraternity. He was what might be called an old river "skin" gambler, depending upon marked cards for a sure thing. These cards were marked in a peculiar manner among the ornamental scrolls of the backs of the pasteboards. In the hands of a confederate or a victim Old Dodge could always tell what the person held in his hand." It seems that Dodge retired and opened an oyster saloon. Charley Backus called to see how the ex-gambler was getting along. He found Dodge in a small store, behind a counter, with just *one bushel* of oysters dumped upon it. Then entered a customer who called for a half dozen of Shrewsbury oysters. Dodge took and opened the oysters from the only pile on the counter. Another customer came in and called for Blue Points. Dodge took them from the same pile of oysters. Another entered and asked for Saddle Rocks, the old gambler took them from the same lot. Charley Backus could not stand it any longer, but blurted out, "Gee, old man! *You can still tell them by the backs, can't you?*"

The march of the theatres and the places of amusement uptown in New York City was led by the minstrels. They were the first to "*move up.*" In 1866, George Christy opened his New Opera House on Twenty-fourth Street, near Broadway, rear of Fifth Avenue Hotel, as it then stood. George Christy advertised on all his bills: "The Only Place of Amusement Above Fourteenth Street," and so it was. July 20, 1867, Horace Chase opened a Minstrel Opera House on the Southwest corner of Thirtyfourth Street and Eighth Avenue. He fitted up the second floor of the storage house with a stage and some scenery. It was a flat floor and had no gallery. The performances were given by "Chase's Minstrels," consisting of: Hughey Dougherty, S. S. Purdy, C. C. Templeton, George H. Coes, J. W. Hilton, Charley Church, Dave Reed, J. W. Clark, Charley Fox, John Sivori, W. L. Hobbs, Ill Melville, etc. They did not last three months.

George Christy's Twenty-fourth Street Opera House was later called "The Madison Square Theatre." In front of this place a shooting scrape took place after a matinee performance, in which Kelly, Leon and Sam Sharpley were implicated. Sam Sharpley's brother Tom was killed and Kelly wounded. He was tried and acquitted. The row began over the engagement of Delehanty and Hengler by these rival minstrel managers. These dancers were popular, and much sought after. Sam Sharpley accused Kelly and Leon of enticing them from a contract engagement and hence the ill feeling and shooting affair. Both troupes suffered by the unpleasant notoriety and hastened their closing in this city.

Jerry Cohan (father of "our George") was in minstrelsy in 1867-68. He was an end man and comedian with the Morris Brothers Minstrels, of Boston. He introduced Irish dialect in his jokes and songs. He portrayed "The Dancing Professor," "The Irish Dancing Master" and "Paddy Miles' Boy." He wrote many comic and sentimental songs. He was for a season with La Rue's Carnival Minstrels. He was always ambitious and adding novel items to his line of business. He was for a time with Howarth's Panorama of Ireland, as Barney, the guide. Then he drifted back into minstrelsy and later to the vaudevilles of that day. The night of Jerry's wedding, in Providence, R. I., Dumont invited Jerry and his bride to witness the show, not knowing the pair were united in marriage, the boys on the stage guyed them as they would a love stricken pair from the country.

Billy Emerson was the first man to ever present the "Hebrew" on the stage in dialect. He did it in an act called "The Old Clothes Dealer," wherein he tried to sell a coat that did not fit, etc. This act is on the bill of the above troupe June 30, 1868. Dave Wambold was the very first black face Dutchman ever seen on the minstrel stage. He did this act with the Bryants in 1858-59. Johnny Allen withdrew from the Emerson Allen & Manning Company. It was then called Emerson & Manning, and about 1872-73, 'Manning's Minstrels."

Newcomb's Minstrels for 1868 had "Chang," the Chinese Giant, Carroll (Jim) Johnson, Dave Wilson, Harry Robinson C. C. Palmer, Myron Calice, J. T. Gulick, Chas. Hudson, J. R. Dudley, C. W. Millard, N. D. Roberts, manager. In 1869, Morris Bros. Minstrels announce that during the "Peace Jubilee" they will perform in two different theatres at the same time (in Boston). This is in their New Opera House, opposite the Coliseum, and their old place opposite the old South Church.

Some of the clever clog, and song and dance teams were: Hogan and Hughes, Fox and Ward, Cooper and Fields, Kanane and West, Carroll and Childs, Pankhurst and Collins, Henri Stuart, Johnson and Pendy, Cogill and Cooper, Jake and Willie Budd, the Guy Bros., Harris and Carroll, McKee and Rogers, Quilter and Goldrick, Utica Boys, Empire Boys, Buffalo Boys, Kerna and Thompson, and the great Delehanty and Hengler, Bobby Newcomb and Billy Emerson.

Fred Wilson had introduced the clog dance on the minstrel stage several years before the Civil War. Then came Dick Sands, Tim Hayes, Mort Williams, and several very clever wooden shoe dancers as they called it then.

Some later announced it as a "See-Ell-Oh-Gee" dance. Luke Schoolcraft's first venture was in Dutch songs and dances until several hits as a "blackface" performer landed him in the minstrel ranks. There were several "Young Americas" in the early days. Hughey Dougherty was the most famous, and has out lived them all. At the present writing Hughey resides in Philadelphia, resting upon his laurels.

In 1870, Duprez & Benedict's Minstrels went to San Francisco, being the first organized troupe to go over the Pacific Railroad, then just completed for through traffic. They were the first to present "four end men." Benedict, Dougherty, Gleason and Reynolds. With this troupe were: Warren Richards, D. S. Vernon, Fred B. Naylor, Frank Dumont, Fox and Ward, Gonsalvo Bishop, and a full brass band and orchestra. Duprez was the first manager to introduce a brass band in conjunction with the minstrel troupe, and made a street parade. Other managers ridiculed this innovation, but they soon fell in and did likewise. Haverly was not the first to parade "Forty, Count Them, Forty." Duprez paraded about "sixty" persons, mostly musicians, when Duprez & Benedict's Minstrels performed in the Chestnut Street Theatre, Philadelphia, in the early seventies. He was the first to have the semblance of a uniform for a street parade. It was a dark broadcloth cape lined with red, the ends turned back. This with black pants and silk hats at least gave the parade a neat effect for those early times, and attracted attention.

And while on the subject of correction let me say that "Fox and Ward" are absolutely the oldest "blackface" team on the American stage and are still in harness. Again, "Dixie" was not sung on the stage of "Bryant's Minstrels" for the *first time* as chronicled, neither did "Old Dan Emmett" write it especially for the "Bryants." Emmett sang "Dixie" some years previous, down South, and never denied it. Al. G. Field is my informant, and he positively *knows.*

Extract from article in *The North American.* Dumont was the first to sing "Silver Threads Among the Gold," for whom it was written by H. P. Danks. He also first introduced "When You and I Were Young, Maggie," as the 'Duprez & Benedict's Minstrels" programs dated will show, and the still living members of that celebrated troupe remember well.

While Duprez & Benedict's Company was *en route* to the Coast, the troupe was reported to be attacked by the Indians, some killed and scalped and a few wounded. This was rumored to have happened near Elko, Nevada. I sent the report to *The N. Y. Herald,* who published it, creating a great sensation, until it could be "contradicted." Meanwhile Charley Reynold's brother-in-law journeyed from Lowell, Mass., to Salt Lake City, Utah, to get his body and bring it East. Charley loved the "red wine," and when brother-in-law came he was paralyzed. The joke was that Charley had to pay his brother-in-law's fare back East, as he had arrived in Salt Lake broke. Charley hunted for the author of the hoax, and had he discovered the culprit there would have been blood on the face of the moon. Of course I remained under cover, Dougherty being the only one who knew about it, but he kept the secret until the storm blew over.

A few of the superstitions handed down from the old days still survive, although we do not generally admit it. For instance, no one wished to occupy room 13. In many hotels or dressing rooms the number is omitted. It was very unlucky to open an umbrella in a theatre. It was considered unlucky to walk under a ladder. I have seen an entire troupe, band and all, while parading on the sidewalk, suddenly come to a ladder. The entire troupe would circle out into the muddy street around the ladder and onto the sidewalk again. If you bragged of your health or any anticipated pleasure you had to "knock wood." The most dreaded person was a "Jonah;" old timers firmly believed in them. Woe to the musician who joined the show and displayed a yellow clarinet. Bad business would overtake the show and the "Jonah" had to be gotten rid of. A cross-eyed man, a peculiar hat or an ancient carpet bag was a "Jonah." Some poor devils had the reputation of being one and were always blamed for poor business, and accordingly had to be dismissed.

If you saw a wagon loaded with barrels it was a good sign. You would have a good house that night. It was seven years bad luck to break a looking-glass in the old time "Opry House."

A minstrel company in hard luck (with a "Jonah" some where) came to a town to remain "one night only." Just as the doors opened for the night show a most violent storm of wind and rain broke loose. The rain fell in a deluge. The minstrels all made up, peered through a hole in the curtain and saw one lonesome man in the parquet. The manager stepped before the curtain to address this man. He said: "My dear sir, you have ventured out in this terrific storm and you deserve to see a good show. We will not cut the program, but pay it as if a thousand persons had assembled to see it." "All right,' said the lone man. "Hurry it up, for I'm the janitor and want to lock up and go home."

Nov. 16, 1884, Thatcher, Primrose & West had: McNish, Banks Winter, Chauncey Olcott, Frank Howard (author of many popular songs), Billy Rice, Harry M. Morse, Harry Talbert, John Daly, Willie Girard, Burt Sherrard, Will Raymond, Charles Noble (basso), George Edwards, Sam Weston, T. Ward, George Turner, W. Wood, J. T. O'Keefe, with Chas. F. Warner as musical director. Almost the same time Haverly's Mastodons announced: Carroll Johnson, Hughey Dougherty, Joe Garland, J. W. Meyers, Billy Richardson, Bobby Newcomb, Walter Hawkins, George Powers, Paul Vernon, the Three Gorman Brothers, Harry J. Armstrong, Dan Thompson, John S. Robinson, Seamon and Girard, W. H. Bishop and Charley Young.

McNish, Johnson & Slavin's Minstrels created quite a stir in the minstrel world, when they launched their enterprise in 1885. They had some startling novelties with their show, and jumped into instantaneous popularity and success. They had then the youngest manager in minstrelsy, W. S. Cleveland. It was his first opportunity in that capacity, and he "stirred" up everything and everybody. Cleveland is now the head of a vaudeville agency, and the producer of high class acts. After the above venture he piloted the Cleveland-Haverly Minstrels, and then his own company. He imported the Cragg Family of acrobats, and they created a big sensation. He had a company of minstrel stars, the names of which are to be found in the Haverly or Emerson Companies. To return to the McNish, Johnson & Slavin troupe, here are the names of that confederation: Billy McAllister, George W. Powers, Bob Slavin, Frank E. McNish, Carroll Johnson, Frank Howard, Harry M. Morse, John Davis, W. W.

Black, Raymond Shaw, George Hassell, Martin Hogan, Ernest Sinclair, Wm. F. Holmes, Joseph Garland, Fox Samuels, Marcus Doyle, Willie Pickert, John Daly, Johnny Keegan, Wm. Henry Rice, Henry Carmody, Larry McEvoy, Harry Long, John and Bob Morrissey, Mike Talbott, Dan Quinlan, master of transportation. Frank Bowles led the band, and William Skuse was musical director, John Cressville, solo cornet. In the olio they had Nelsonia, a fine juggler; Fox and Van Auken, horizontal bar performers; the Selbini Family (five in number). The also had Charley Mitchel, the English Champion, and William Muldoon, Champion Wrestler of the World, in classic statue representation. Mr. Muldoon is the proprietor of a sanitarium in White Plains, N. Y. Charley Mitchell is in England. McNish is still popular in vaudeville, and Carroll Johnson now and then appears as a director or for his own amusement, and is still sought after.

Frank Howard, one of the most popular composers and singers, was a feature with the minstrel troupes who were fortunate enough to secure his services. "When the Robins Nest Again," "Only a Pansy Blossom," "Sweet Alpine Roses," "I'll Await, My Love" were his best known ballads. He died at the home of his childhood, Greeley, Ia., Dec. 4, 1914.

Like many another he broke into the minstrel business with Happy Cal Wagner and then sang with the best troupes in the burnt cork line, including Barlow, Wilson, Primrose & West, McNish, Johnson & Slavin, and Cleveland's Minstrels, writing new songs at frequent intervals. In ten years, from 1880 to 1890, his compositions netted him over $250,000. Then he married and settled down on a stock farm, but misfortune followed all his operations, lightning struck his stock barn in Dakota and killed sixty head of fine horses, and fourteen head of registered Jersey cattle, and he quit country life, and for a number of years managed a theatre at Jacksonville, Ill. Later he toured with several dramatic companies, singing his favorite ballads with much of his former skill and sweetness between the acts as a feature.

In 1884 the Standard Minstrels, in San Francisco, Cal., had: Carroll Johnson, Al. Holland, Franz Wetter, Charley Reed, W. J. Morant, Harry Wyatt, Wm. Henry Rice, John Robinson, Tommy Bree, Hooley Thompson, Keegan and Wilson.

C. W. Vreeland's Minstrels announced: George Hassall, soprano; Bassett and Cole, Arthur Deming, Harry Long, Hugh Franey, Billy Fries, Kennedy and Vonder, and George Dunbar.

Gorton's New Orleans Minstrels (1906): Jake Welby, Sam Lee, Arthur Fulton, Fred Long, A. D. Roland, Welby and Pearl, C. T. Bell and R. J. Howland.

Careful researches gives the first song and dance as "Jump Jim Crow," as sung by Daddy Rice. He sang verses and danced a few grotesque steps between them. Of course this would come under the heading of negro dancing.

Master Diamond and "Juba," the colored boy, also danced, but their efforts were in the form of jigs.

Later these jigs were danced under the titles of "Champion Jig," "Rattlesnake Jig," "Smoke House Jig," "Grape Vine Twist" and "Virginny Breakdowns."

There is no doubt that darkies danced upon the levees along the rivers, and in the absence of music they "patted" for the dancers, singing something like:

Forty horses in a stable,
Forty niggers round a table.
Juba dis and Juba dat,
Juba 'round de kidney fat.

Darkies, as a rule, made their own poetry to suit the occasion, and was composed on the "spur of the moment." From those crude dances came "Old Dan Tucker," "Old Bob Ridley," "Billy Barlow," and "Old Aunt Sally." Eph Horn danced the "Locomotive Darkey," Frank Bower, "Happy Uncle Tom," "Ben Cotton," "Old Uncle Snow," and Bob Hart, "Old King Crow." All of these paved the way for "Hop Lite Loo," "Ham Fat Man" and songs in use just before the Civil War, on the same lines. Several verses with extravagant steps which were also part and parcel of the "Essence of Ole Virginny," "Essence of Moko," "Mississippi Fling," etc., etc. The following page is from an old song book of the late forties. The original name of the song was "Buffalo Gals, Are You Coming Out To-night?" It was localized for any city visited by the minstrels.

PHILADELPHIA GALS WILL YOU COME OUT TO-NIGHT?

As sung by Cool White, and the Virginia Serenaders, with double encores.

As I was lumb'ring down de street,
Chorus. Down de street, all down de street,
Solo. At de alley gates some gals I meet,
And dis am de tune I sung—
Chorus.
Philadelphy gals, won't you come out to-night?
Won't you come out to-night?
Won't you come out to-night?
Philadelphy gals, won't you come out to-night,
And dance by de light ob de moon?
Oh, dey grinned, an' look if no one's by
If no one's by, if no one's by,
Den up de alley quick dey fly,
An' say dey'll come out soon.
Oh, Philadelphy gals, won't you come out, etc.

Here is a sample of the poetry of the early negro songs. Take "Jim Crow," for instance:

I wheel about, I turn about,
I do jess so,
An' ebbery time I wheel about
I jump Jim Crow!

And this one:

Out de way, ole Dan Tucker,
You're too late for your supper.

And these lines in "The Old Gray Goose:"

Looka looka here!
Looka looka dar!
Look way obber yondah,
Don't you see dat ole gray goose,
A-smiling at de gander?

And these lines in "Dixie:"

Massa and missus promise me
When dey died dey'd sot me free,
Live so long dar head got bald,
And swore dey'd nebber die at all.

And this in "Walk Along John:"

Aroun' de hen house on my knees,
I think I hear a chicken sneeze,
Walk along John, the piper's son,
Ain't you mitey glad your day's work's done!

In 1839 T. D. Rice was performing at the Royal Pavilion, London, and appearing in the dramas when a nigger part was to be performed. His name appears in the drama of "Tom Tiller and Jack Mizen," as Gustavus Adolphus Pompey.

After Rumsey & Newcomb's Minstrels had performed in England they crossed over to the continent and appeared in Germany. Their entertainment created quite a stir and pleased exceedingly. Unsworth and Eugene captivated them, but when the Germans found out that the troupe were composed of white men, "blacked up" and not the simon pure article of negroes, they were furious. They denounced the minstrels as swindlers and attempting to palm off as real darkies. The storm could not be allayed, and like the Arab, the Jolly Minstrels "folded up their tents" and skipped by the light of the moon back to a land where audiences are not so inquisitive and aggressive.

In the early seventies Jack Haverly begins to loom up. His troupe has Charley Reynolds, Charley Pettingill, Sig. Brandisi, Gustave Bideaux, O. P. Sweet, Otis H. Carter and others. Later he becomes the manager of Cal Wagner's Minstels, with Canfield and Booker, Cal Wagner, Sam Price, Lew Ha'lett, Geo. Wilson, Milt Barlow, C. C. Templeton, and Harry Robinson, who is billed for the first time as the "Man With the Silver Horns."

From this company springs the Barlow, Wilson, Primrose & West Company. Then the division of the partners. Then Thatcher, Primrose & West, and the seperating of these companies also.

In 1870, Arlington's Minstrels had Saxton, Lumbard, Chas. Sutton, "Fostelle," Ike Withers, Johnny Booker, Dick Gorman, and "Chang," the Chinese giant.

The Buckley's (1870) had Pete Lee, Hogan and Hughes, Joe Norrie, J. H. Murphy, Basquin Waterman, Cummings and Turner, and were located corner of Summer and Chauncey Streets, Boston, Mass.

In 1871, Hart, Ryman & Barney's Minstrels had Harrly Norman, D. S. Vernon, Harry Saynor, Sam Ricky, and Master Barney, John Jennings and Add Weaver. In 1872 the Morris Brothers announce "Barnardo," Charles Sutton, J. C. Campbell, Barlow Brothers, Frank Campbell, J. W. McThall, E. W. Prescott, Edwin Holmes, Sig. Lavalee.

While the name of Edwin Holmes is before me I am reminded that once if any minstrel boy made a funny blunder or misstep a cry of 'Holmes" would greet him from his comrades. This word is now and then used even by the younger element. This is its origin: Edwin Holmes, while a good fellow and capital singer, was singularly unfortunate. He blundered into everything. He upset pails of water in the dressing rooms, stepped on his high hat, and hundreds of mishaps befell him. Each time a crash or a noise betokened a trivial accident everybody would roar "Holmes." Once he was placed to guard a paper trap in the stage used for a skating scene, and was warned to keep everybody away from it.

When the scene was disclosed Holmes was nowhere to be seen. After the curtain fell on the climax Holmes was disclosed under the stage in a semi-conscious condition. He had himself fallen through the paper trap which he had been notified to guard others against. There is a story that Holmes, disgusted, retired from the minstrel business and bought a milk route in Boston.

The first day he went out the horse took fright and ran away. The milk cans were thrown out of the wagon, and horse and wagon ran over a boy, then became a wreck against a lamppost. This broke up Holmes in the milk business, and he returned to minstrels, a penitent, but still able to furnish laughter to his comrades.

In the early seventies Gustave Frohman piloted "Callender's Georgia Minstrels" to fame and prosperity. To Charles Frohman's clever business qualities and energy can be attributed the success of "Haverly's Mastodon Minstrels. Thus it will be seen that clever men like the Frohmans were identified with minstrelsy and placed their marks of business methods upon the troupes with which they were connected. This reminds me that Chauncey Olcott, Eddie Foy, John C. Rice, Tom Lewis, Press Eldridge, Wm. P. Sweatnam, Weber and Fields, Little Sam Chip, and many bright lights of the present time were with the minstrels of the "Eleventh Street Opera House," Philadelphia. Haverly's Mastodon Minstrels"—"Forty, Count Them, Forty"—created a tremendous sensation. All the other troupes had to expand or be wined out. This brought a flood of young talent into minstrelsy—singers, dancers and comedians.

Here is a partial list: Lew Spencer, James Fox, Pete Mack, Three Gorman Brothers, Three Crimmins Brothers, Frank Cushman, the Only Leon, H. M. Morse, Billy Arnold, Edwin Harley, Jos. M. Woods, E. M. Hall, Tom Sadler, Dan Thompson, Bob Hooley, E. M. Kayne, Eddie Collyer, Frank Casey, John Rice and almost everyone of any consequence was snapped up.

Haverly at this time controlled theatres in almost every city of the Union, and was rated the greatest manager America had ever seen. His tour to England began the undoing of all this, and his remaining days in late years were passed in a small museum in Brooklyn. Most of his staff of those prosperous days are theatrical magnates at present.

Later the "Mastodons" announced Adams and Lee, O. H. Carter, Johnny Booker, Billy Rice, George Roe, Barry Maxwell, Harry Kennedy and the Arnold Brothers.

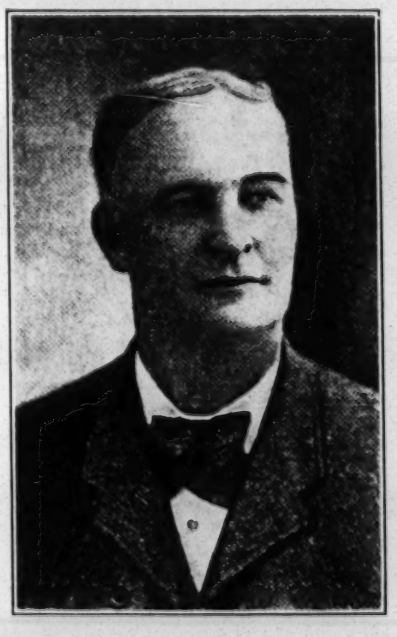
Haverly's success induced Billy Emerson and R. M. Hooley to come into the field with their "Megetharian Minstrels."

The troupes were now digging up the fossilized remains of huge elephants, mastodons, mammoths and megetharians for titles to represent something huge and massive.

Again the young talent had a chance to make good.

The following names appear with Emerson's company: James A. Barney, E. M. Hall, Luke Schoolcraft, Arthur Cook, H. W. Frillman, Carl, Will and Rit Rankin, Harry Robinson, Seamon Summers and the Girard Brothers, Gibson and Binney, Walsh and King, Burt Haverly and Gibbs, Park and Donnavan, Lyons and Healey, Kelly and O'Brien, John Oberist and V. Rigby.

I am reminded that the minstrels had a millionaire in their ranks. Not exactly a millionaire, but he bore his name. This was a singer named George W. Rockefeller.



HI HENRY.

Hi Henry discovered a great deal of young and genuine talent while he toured with his company. Other minstrel managers took good care to "annex" all the good ones developed by Hi Henry. In 1873, Kelly and Leon had Charles Lester, Sam Holdsworth, Dave Wilson, Frank Converse, H. T. Mudge, John Latour, Cool White, George Guy, Edwin Stanley, W. D. Corrister and Little Jake, a dwarf comedian. Skiff and Gaylord's Minstre's organized by Coal Oil Johnny, presented at one time the "Albino Minstrels." They attired in white, wore white wigs and whitened their faces.

The end men represented clowns, Bideaux, Geo. Primrose, Goodyear Whiting, Lew Gaylord, Harry Talbott, John Lang and J. T. Gulick were with the "Albinos," which, however, did not last long, but returned to burnt cork. Later they had John Purcell, Con T. Murphy, Kelly and Holly, Joe Maiers, Ricardo, J. H. Carle, Maekin and Wilson, R. T. Tyrell, Andy McKee, Stiles Phelps, and Armstrong, Jim Gaynor, Johnny Howard, John Barsby, and the Masterson Brothers.

Simmons & Slocum's Minstrels, 1872 to 1874, presented many new faces and clever young performers. There was: Billy Manning, Wm. Henry Rice, Primrose and West, William Hamilton, Shattuck, J. H. Stout, Matt Wheeler, Fred Walz, J. J. Kelly, Chas. Stevens, Justin Robinson, Billy Sweatnam, J. L. Woolsey, Wm. Dwyer, Welch and Rice, Charley Reed, Geo. Thatcher, James G. Russell, the ventriloquist, Alexander Davis, and others. Quite another stir was made by Harry Robinson about this time. He called himself "the man with the silver horns," and he announced that he would not have any bills or posters on the walls. His war cry was "no paper on the walls." He antagonized all the billposters and those affiliated with them. For a season he triumphed, but had to fall in same as the rest. He had with him Al. Miles, Billy McAllister, John E. Henshaw (now a noted comedian), Billy Ginevan, J. T. Simpson, George and Willie Guy, Johnny Shay, Tom Sadler and some fine young singers. John E. Henshaw is billed to sing and dance "Old Black Joe," and do a song and dance with Ginevan.

In 1878, Thatcher, Primrose & West announce Ed. Marble, Lew H. Hawkins, Ben Collins, George Powers, John Daly, Eddie Marks, Hi Tom Ward, Fred Matthews, George Lewis, J. H. Davis, Bob McIntyre, Fred Oakland, Harry Constantine, Master Edward, Clipper Quartette, F. T. Ward, Geo. Campbell, Bob McIntyre and Al. Hart. Mr. Hart is now a very popular comedian in musical comedies. There was also Mack Mentor, Fred Herting, Eddie Macey and the proprietors.

About the same time, George Wilson announced Shattuck, Will Walling, W. E. Nankeville, John Davis, Tommy Donnelly, Fulton Brothers, Andy Rankin, Dan Quinlan, Wm. Henry Rice. In 1890, Wilson had Ramsa and Arno, Hi Tom Ward, John T. Keegan, Howe and Wall, Fulton Brothers, Dan Quinlan, J. D. Daniels, as manager, and William Rowe, in a pedestal clog dance.

While on this subject it would be well to mention the greatest dancer and producer of dancing tableaux and novel groupings, Barney Fagan. He was a genuine "find" to minstrelsy, and his methods are copied to this day in all dancing numbers. He was especially attentive to the young element, and made great dancers of them.

In 1880 the San Francisco Minstrels had: Arthur Cook, W. F. Bishop, T. B. Dixon, Frank Dumont, Harry Wyatt, H. W. Frillman, Arthur Moreland, Johnson and Powers, George Thatcher, Edwin French, Harry Kennedy, "Ricardo," Charles Gibbons, Carl Rudolph, etc., etc. W. S. Mullaly, leader. On the bills of different troupes the names of the following appear: E. D. Gooding, Buck Shaffer, Bob Slaven, R. Jean Buckley, Dick Ralph, Ned Davis, Ned Turner. Emerson and the Big Four Minstrels (1879-80) had: Harry Stanwood, James and Barney Kine, Harry Armstrong, Theodore Jackson, Charles Heywood, Edwin Stanley, Weston Brothers, Sam and Morris, and the proprietors. This company introduced a banjo quintette by Stanwood, Kine Brothers and Weston Brothers. It was a novelty and was a big success. Burt Sheppard and Fred Walz joined this troupe also.

Barlow & Wilson Co. announced in 1884: E. M. Hall, Crawford and McKisson, Hughey Dougherty, Griffin and Marks, George Gale, Stanley Vernon, J. M. Woods, the Great McNish, Ed. Talbert, Sam Bradbury. And for a while Dumont directed the company until the bill ran smooth. The reader will note the new names and the young element in the above company. In 1884, at the Standard Theatre, San Francisco, Cal., were: Carroll Johnson, Al. Holland, Charley Reed, Franz Wetter, W. J. Morant, Hooley, Thompson, Keegan and Wilson, Wm. Henry Rice, Harry Wyatt, John Robinson and Tommy Bree, Singers with phenomenal voices about this time were: Stanley Gray, Dick Jose, J. M. Woods, Charles Heywood and T. B. Dixon.

In 1888, I. W. Baird's Minstrels had Billy McAllister, Bryant and Sharpley's musical act, Billy Melville, Major Gorman, military drill expert; Fred Russell, Bartell, Brassell, Thos. Prosho, Conway and Gardner.

C. W. Vreeland's Minstrels had: George Hassell, a remarkable soprano vocalist; Bassett and Cole, Arthur Deming, Harry Long, Hugh Franey, Billy Fries, Kennedy and Vonder, and George Dunbar.

In the eighties Jac Aberle was induced to put out a minstrel show, as his name sounded much like Jack Haverly. In this company were: Billy Bryant, Bobby Newcomb, Joe Norcross, Dave Reed, Alf. Holland, Jos. A. Kelly, Watson and Levanion, Three Crimmins Brothers, Foster and Hughes, Saunders, Morosco, Burke, Wright, and Geo. W. Wood.

The show did not travel very far in the East, as Aberle soon lost faith in it after counting the puny receipts.

Some of the phenomenal voices in minstrelsy were possessed by the following young talent: Rolin Dana, H. S. Thompson, Robert T. Tyrell, Banks Winter (White Wings), Chas. E. Shattuck, Frank Howard, Carl Rudolph, Wm. Dwyer, Geo. Gale, Carl Rankin, Wm. H. Frillman, Stanley Grey, Rayman Moore, Julius P. Witmark, a Madrigal boy singer with the San Francisco Minstrels, now of the firm of Witmark & Sons, music publishers; J. M. Woods, Dick Jose, T. B. Dixon, James G. Russell, Will Oakland, Edwin Harley, Beaumont Read, Leo Fagan, Fred Jarvis, Arthur Russell, the Great Millner, Fred Malcolm, Wm. H. Windom and W. H. Nankeville. George B. Frothingham, the basso, of the "Bostonians," and who died about the middle of January, 1915, was for several seasons at the Eleventh Street Opera House, Philadelphia before joining the operatic forces. Gus Williams, who died about the same date, often blacked up in his younger days or was added to some minstrel company as an extra attraction.

Al. G. Field's Minstrels were organized in 1886, and gave their first performance at Marion, O., Oct. 6, 1886.

It met with instant success and popularity, and has been the leading troupe ever since. When the office of Klaw & Erlanger was called up and asked to name the best theatrical trade mark, the answer came, "The Al. G. Field Greater Minstrels," and there is a reason for this. Al. G. Field had presented a new show every season, full of novelties, special acts, costumes and new scenery. He never fails to present an entertaining and amusing performance, and is ever concocting new episodes of fun to add to his grand show.

Even while spending a vacation on his farm (Maple Villa Farm), fourteen miles from Columbus, O., surrounded by everything to make the farmer's heart glad, he is plotting and planning something out of the ordinary to place in his entertainment. That he succeeds is amply proved by the capacity business enjoyed everywhere by this great popular troupe, made so by his hard work and unremitting attention to all details. Al. G. Field is the importer and owner of the great coach stallion, "Epernay," from France. It is the finest one in America and, as the war will prevent importations, in will become valuable indeed. Here is a partial list of the graduates of the Al. G. Field's Minstrels, furnished by Mr. Field himself to the writer:

Billy Van made his first appearance with my show and was here several seasons. Jimmy Wall did his first monologue with my company, also worked in a musical act, first as Howe and Wall, then as Howe, Wall and McLeod.

Harry Shunk began his minstrel experience with this show.

Billy S. (Single) Clifford began his career with this show, first as a drummer in the band, then as a song and dance man, and then as a comedian.

Bernard Granville began his career with this show, in the bugle corps and as a song book seller, graduating into one of the brightest end men and neatest dancers in the country.

AL. G. FIELD.

Doc Quigley, one of the most versatile minstrel men of any age, began his career with this show, in fact he was never with any other minstrels than the Al. G. Field Minstrels, where he was a reigning favorite along the route for more than twenty years.

Among his first minstrel engagements, Arthur Rigby was with the Al. G. Field Minstrels.

Harry Bulger began his stage career with the Al. G. Field Minstrels as a drummer in the band, and a song and dance man, afterwards a comedian.

The Diamond Brothers, Lawrence, Lew and Matt, began their minstrel careers with this company.

John Russell was introduced to the minstrel stage by the Al. G. Field Minstrels.

West "Bud" Avey and Joe Coffman gained their minstrel experience here.

Of the noted minstrel singers, Will L. Collins began his stage career with the Al. G. Fiedd Minstrels, as tenor soloist. Collins is now Signor Tollona, of the Metropolitan Opera Company.

Reese Prosser, another minstrel singer of note, began his career with this show, as did Jack Richards, Birch Logan and Harry Frillman.

Charles Graham, the song writer, composer of "The Picture That Was Turned Toward the Wall," "Two Little Girls in Blue," etc., composed his most successful songs while a member of the Al. G. Field Minstrels. Mr. Graham was the first stage manager of the company. He made his first appearance in minstrelsy with this company, as did also Gus White, Charley Greer, Eddie Harley, Charles Wilbur, Ed. Munger, Ed. Brown and Mr. Eldredge. Nearly all of these singers have made their marks in opera since graduating from the minstrel stage.

For the past few seasons the principal comedian has been Bert Swor. He has created characters new to the minstrel stage and is a most realistic impersonator of the real Southern darkey as he is. There is also "West," "Bud" Avey, with the comedy legs, and is some dancer, as all critics express it. Eddie Uhrig is a fine dancer also. Boni Mack is an impersonator of colored belles. Joe Coffman is a real comedian, young and energetic. Jack Kennedy, a quaint fellow and very funny. Ed. Hughes and William Argall are a pair of fine vocalists. Herbert J. Leake, Billy Busch (band leader), Thomas E. Roper, director of the orchestra; Jack Richards, Denny O'Neil, John Morland, Adam Kessner, Sherman Dearn, Herbert Willison, Murphy and Terrill, Harry L. Frillman (solo basso), Harry Shunk, Frank Brown, William Wachsman, Chas. L. Smith, Thomas Dent, Paul La Londe, vocal director for more than twenty years; Henri Neiser, animal impersonator; Frank Miller, Charles Markert, Edward Fisher, J. Lester Habercorn, John Carmell, Ralph R. Scott, Harry W. Young, Birch Logan, J. W. Pickens, George Denton and Daniel Ryan. Eddie Conard is the manager, and Al. G. Field, the grand engineer at the throttle of this wonderful and speedy minstrel engine. H. W. Bedwards, advance agent.

GEORGE EVANS.

In 1908, when Cohan & Harris ventured into the minstrel field they created a tremendous stir. They had an immense company of the foremost talent to be found in America. Julian Eltinge was the great feature in a bill of startling novelties. George Honey Boy Evans, Eddie Leonard, Frank Morrell, John King, Vaughn Comfort and a grand singing and instrumental contingent comprised the troupe. The next season the company was called "The Honey Boy Evans Minstrels," with George Evans as the card. For a while Jim Corbett "blacked up," and appeared as the interlocutor. John L. Sullivan had done the same thing years previous in the "Lester & Allen & John L. Sullivan's Minstrels." With Evans was Comfort and King, Sam Lee, Eddie Cupero, Le Roy White, John P. Rogers, Tommy Hyde, Eddie Gorton, Arthur Rigby, Wm. H. Thompson, Paul Van Dyke, Jim Doherty, James Meehan, Harold McIntyre, Willie Newsome, Eldon Durand, Charley Ufer, Billy Cawley, Dan Shea, etc.

Since writing the above I regret to chronicle that death has claimed Mr. Evans. For the past two years Geo. Evans had been in poor health, suffering from a stomach trouble, but the Geo. Evans "Honey Boy" Minstrels successfully toured the country, in spite of the fact that illness forced Mr. Evans to miss a number of performances from time to time. He died, March 5, in Baltimore, Md.

The first McIntyre and Heath Minstrel Company was organized in Atlanta, Ga., Dec. 18, 1878, and toured the South. John Steele, McIntyre and Heath, proprietors; Sugarfoot Smith, manager; Dick Turner, banjoist; Jim Libreand, comedian. They had eighteen performers, mostly of the young element.

The second minstrel company was organized in St. Louis, Mo., in 1880. Matt Leland, Billy Monroe and McIntyre and Heath, proprietors; Senator Ed. Wilson, end; Charley King, banjo and end man; the Great Roselle, female impersonator; Adonis and Nun (Adonis was Johnny World), Geo. Nun, of the Nun Bros., song and dance men; San Francisco Quartette, John Hall Greaves, first tenor; Charley Ukon, second tenor; Tom Ross, baritone; Frank Meader, bass.

The third company was in 1881, McIntyre and Heath and Jack Nugent, in Omaha, Neb.;

McINTYRE and HEATH.

Geo. Costello, advance agent. Alf. Barlow, end man; Sam Yeager, leader of band; Blackford and Bye, musical act and end men; Latchow Bros., banjoists and clog dancers; Cummings and Clark, song and dance men; Lyons and Grayhill, song, dance and [illegible]; Col. Bim Hall, second advance; Charley [illegible]man, bass; Charley Lawrence, tenor; Nat Halstead, second tenor.

On Nov. 8, of the same year, Nugent sold his interest to Charlie Belmont, who purchased a sleeping car, the Pontiac, the first car used by an organized minstrels to live aboard.

The next McIntyre & Heath's Minstrels was in 1885-6. W. J. Gilmore, of Philadelphia, Ed. Rosenbaum, managers; James Armstrong, treasurer; E. M. Kane, stage manager. Harry J. Armstrong and Lew Benedict, McIntyre and Heath on the ends; De Witt and Kerwin, musical team; Barlow Bros., Lewis and Stone, song and dance men; Davy Christy, tenor; Delhower and Guyer, contortionist; Jack Fielding, solo tenor; Graham, shadowgrapher; Clipper quartette (Geo. Gale, first tenor; Geo. Campbell, second tenor; Frank (Pop) Ward, baritone; F. A. Howard, bass).

McIntyre & Heath-Primrose & West's Minstrels, 1886-7. Henry J. Sayers, manager, opened in Youngstown, O., in July. On the end: Harry J. Armstrong, Milt G. Barlow, Al Tom Ward and McIntyre and Heath. Geo. Stout, stage manager; Four Emperors of Music, Howard and Jack Burgess, added features; Markey and Hughes, song and dance; Prof. Gleason performing dogs; Talbot-Russell and Seeley.

McIntyre & Heath Minstrels, 1887-8, organized in Kenosha, Wis. Al. Martin, proprietor; John Vogel, manager; Geo. Osterstock, treasurer; J. L. Summers, stage manager; Billy Buckley, Milt G. Barlow, McIntyre and Heath, on ends; Old Hickory Quartette—Horace Rushby, tenor; Prof. Bushnell, performing dogs; Beatty and Bentley, Healy Bros., Byron and Hogan, Lew Wells, Clifford and Hicky, the great "Stuart," female impersonator; Jule, the human bat (ceiling walker), and Prof. Abt, stereopticon views.

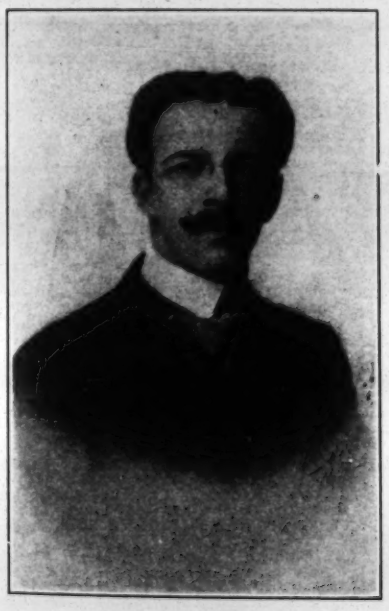
McIntyre & Heath's Southern Minstrels, in 1878, included: McIntyre and Heath, Senator Ed. Wilson, Aldens and Nunn, the Great "Roselle," San Francisco Quartette — Fred Thatcher, first tenor; John Wilson, second tenor; Tom Ross, first bass; Frank Meader, second bass.

"Richards & Pringle's Georgia Minstrels" began operations in 1866, being founded by Mr. Sprague, and four years later taken over by Orrin E. Richards and Charles W. Pringle. This would make this organization the oldest minstrel troupe still in existence. When the change of management took place the title of Richards & Pringle was added to Georgia Minstrels, and it has remained ever since.

Still with the company is a tenor soloist, John A. Watts, now in his seventy-fifth year, a performer who has been connected with this company for twenty-eight years.

Both Mr. Pringle and Mr. Richards have passed to the Great Beyond, but their fame goes marching on.

Sidney Kirkpatrick, dubbed the Black Billy West, has been interlocutor of this organization twelve years. Clarence Powell, leading comedian, has been with the company fourteen years. William Israel, double bass and tuba player, has been here ten years. David C. Smith, a brother-in-law of Billy Kersands, and an able comedian, has been here six years. Billy Kersands was with this organization for many years before starting his own company. S. H. Dudley, well remembered with Gus Hill's Smart Set, first won recognition with this company. Fred W. Simpson, the greatest colored trombone player in the world, known from coast to coast as the Black Pryor, has had charge of the band for fifteen years, but owing to illness is temporarily absent. Two young comedians with this company who are rapidly winning recognition are Manzie Campbell and Chicken Reel Beaman.



E. G. FILKINS,
Of Holland & Filkins,
Owners and Managers of Richards & Pringle's Famous Minstrels.

The company is now under the management of J. J. Holland and E. C. Filkins. They are very popular in the West, and are at prsent on the Pacific Coast.

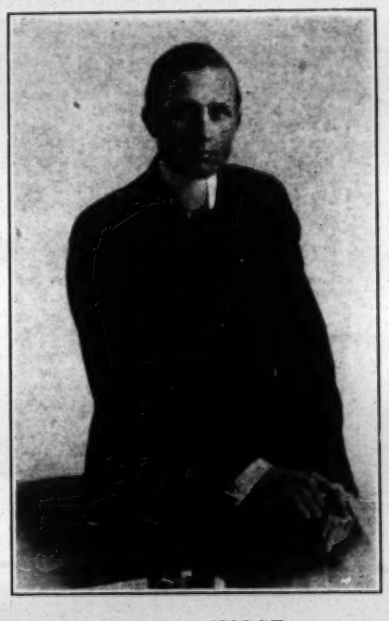
About six years ago Lew Dockstader's Minstrels went on tour under the management of Jim Decker. It was the last tour under that title. In the company were Neil O'Brien, Al. Jolson, Eddie Mazier, Happy Naulty, Pete Detzell, Eddie Cupero and some fine singers and dancers engaged personally by Lew Dockstader. They opened in Binghamton, N. Y. Created a furore by their up-to-date, lively performance. After the second performance Decker made many "improvements" in the show. He discarded the fine first part costumes for the black coats, white vests and black pants worn since 1846. He introduced the "Jockey Clog Dance" and the "Cane Dance," which other troupes had cast out years previous. The show closed before the Christmas holidays, and ventured out again after New Year's week. The show had been so renovated that in a few weeks it went into cold storage. Prize fighters are not the only men that can't "come back." No blame whatever could be attached to Lew Dockstader, as his entire company can testify. The members of his troupe scattered to the Honey Boy Evans Company and Neil O'Brien new troupe. Neil is not only a fine and popular comedian, but is progressive, energetic and capable, with a real manager like Oscar

NEIL O'BRIEN.

F. Hodge to aid him. They seek young talent at all times, and bear in mind that this is 1915.

This season (1915) the Guy Brothers Greater Minstrels, under the management of Geo. R. Guy has the following company: Chas. Guy, Edwin Guy, Harry Toledo, Chas. Cameron, Eddie Miller, Berlin and Urban, Bob McLaughlin, Steve McCarthy, Francis Blake, Roilin Webster, Harry Prince, Ansel and Hill, Billy Rush, Paridi Papanti, Ray Dion, Ed. Wort, B. Proctor, Joe Wolfe, H. Volk, F. Nichols, J. Buckner, Chas. Donahue, P. Hilligan, Andy Spoffard, Dean Lea and Clyde Ford. Bob McLaughlin is a young and ambitious comedian, rapidly forging to the front.

Neil O'Brien's company comprised the following names since he began under that title: Eddie Mazier, Harry Van Fossen (monologist), Black Face Eddie Ross (banjoist), Pete Detzell, Major Casper Nowak, Less Copland, Happy Naulty, John King and Eddie Leonard. The bass singers are: David Morris (the greatest since Frillman), Al. Fontaine and Fred Hodges. The interlocutors were: Wm. H. Hallett, Leslie Berry and Walter Wolff. Orchestra leaders were Eddie Cupero and Frank Fuhrer, an excellent musician. The female impersonators: George Peduzzie and Walter Lindsay. The following vocalists: James Barardi, Master Georgie Hagan, Jack McShane, Joe McAnallan, Ward Barton, Winnie Williams, William Curran, Charles Wright, Jonathan Haw, Harry Ellis, William Oakland and Manuel Romaine, each and everyone a su-



OSCAR F. HODGE.
Neil O'Brien's Minstrels.

perb singer and popular. The dancers in past seasons were all young fellows.

Du Ball Bros., Harry, Fred and Willie; Joe Marriott, Eddie Simms, Eddie Thurman, Ben Evans, Chas. Ward, Jas. Quinn, Jas Doyle, Harold Dixon, Jack Girard, Harold McIntyre, Jack Cochran, George Martin.

The dancers with Neil O'Brien this season are: Pete Detzel, producer; Charley Strong, William Doran, George Faust, Joe Mullen, James Monahan, Steve Werher, Lew Bligh, John Brennan, Charles Hodges, Joe Marinette and Eddie Dowling.

Oscar F. Hodge is Neil O'Brien's manager, and is the youngest manager in minstrelsy. He has had ample experience with the best of companies, including Lew Dockstader's Minstrels. He is now guiding Neil O'Brien to fame and prosperity.

July 15, 1905, the De Rue Brothers organized a fine minstrel company, and have been touring annually ever since. They had some of the best young element in their employ, many of whom have made their mark. Billy and Bobby De Rue are the principal comedians, and have kept the show up to the standard. Both are skilled musicians. Bobby conducts a fine brass band, and is considered a first class cornet soloist. They have had with them Walter Gassens, Happy Jack Lambert, Carl W. Ritter an eccentric dancer of great merit, and who possesses a real coon dialect; Low Vanis, Joe Hill, Harry Young, George Adams, Jerry Le Roy,

BOBBY DE RUE,
Of De Rue Bros.' Minstrels.

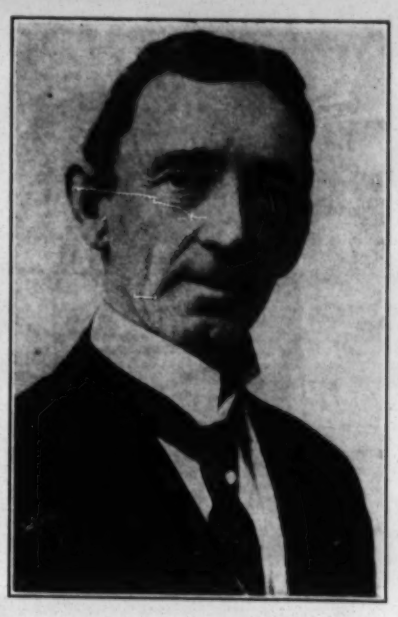
Fred Hill, Louis Tracey. The past two seasons a dougle voiced vocalist, Arthur Russell, has been very prominent, and rated as the most talented female impersonator in minstrelsy. Wm. Sadler is an excellent tenor, from Port Jervis, N. Y. Russell Windenor is a grand basso; the Great "Millnor" is a clever impersonator, Walter K. Hearn, tenor; Willie Bawn, musical moke; the Fox Bros., two clever dancers; H. F. Savin have been leading members of De Rue

J. A. COBURN,
Owner and Manager Coburn's Greater Minstrels.

Bros.' Minstrels in the past five years. J. A. Coburn's Minstrels are very popular in the Southern and Western States. Manager Coburn's company comprises many of the younger element. The following is this season's roster: J. A. Coburn, owner and manager; Clayton L. Mix, business manager; Ted Galbraith, agent; Charles Gano, director and producer; Guy V. Risher, musical director; Fred Stowe, director band; Lester Lucas, interlocutor and basso; Joe McGuire, baritone; Claude Manvers, tenor; Donald Wilson, alto; Justin McCarthy, tenor; Wm. Church, tenor; Shelby Baber, tenor; Archie Milton, tenor; Charles Scott, stage carpenter; Dan Kelly, properties; Joe Stirk, electrician; Nick Glynn, Tom Post, Charlie Vermont, Carl Hellman, Ollie Dillworth, Edward Powers, John Arnold, Carl Cameron, Evart Gavin, H. B. McBee, Wm. Cover, Albert Morgan, Henry Whitman, Wm. Porter.

Ralph Wray, of Los Angeles, Cal., and Billie S. Garvie, of Hartford, Conn., send me a few additional names of young talent who became well known. Frank Lawton, Eddie Horan, John Scott O'Hara, John Rooney, Fred Black, Sam Johnson, Joe Kelly. Sam Johnson is now in the hotel business in Willimantic, Conn. Joe Hooper, with Guy Bros.' Minstrels; Harry Boyd, Billy Beard, Andy McKee, Swor and Mack, and Billy Clark, of Grand Rapids. Al. Fostell sends the following names of young minstrel talent: Sam and Wash Drane, Happy Reilly, Mike Dowd, Ad Hoyt, Greg Patti, Frank Golden, Hines, Lemar and Marron, Held and Cameron, F. E. Hughes, Jack Kennedy, Murphy and Terrill. Lew Dockstader and George Primrose re-united for a tour season of 1913-14. The Six Brown Brothers were the musical feature of this combination. George Primrose, for the season of 1914-15, took George Wilson for a partner, and then toured under the title of George Primrose and George Wilson's Minstrels. They had a good company, in which the younger element predominated. They closed unexpectedly in Monmouth, Ill., Jan. 7, 1915. They had with them: Earl Burgess, manager; comedians: George Primrose, George Wilson, Happy Jack Lambert, Eddie Coe, Johnnie Bliss, Billy Sandy, F. Y. Grimley, Ray Hartigan, Jack Wier, Joe Hill, Dick Barton, Harry Horton, Steve Fenton, Harry Greve; vocalists: Lawrence J. Williamson, Fred C. Holmes, William C. Hayne, Harry F. Sievers, O. Sidney, Thomas Alton, Walter Remington, H. W. Robinson, Cal Douglas, L. M. Flaherty, Ed. Neary, Newton Jones, Franklin, Carlyle and Walter Lawser.

From time to time articles or histories of minstrelsy have appeared in publications. These are mostly extracts, or taken bodily from Charley White's History of Minstrelsy, published by THE NEW YORK CLIPPER, in



GEORGE PRIMROSE.

1859, and Col. T. Allston Brown's History of Minstrelsy, written also for THE NEW YORK CLIPPER, which are notable. Both of these authors knew the early minstrels personally; saw them performed, and received from their own lips the story of their early careers. Naturally their histories are reliable and accurate, and furnish all that a reader on the subject may need. Col. Brown is the only living authority on minstrelsy or the American stage.

JOHN W. VOGEL,
The Man Who Made Many Minstrels Famous.

John W. Vogel is one of the minstrel kings, and began his show career in March, 1882, with Sells Brothers' Circus. Joined Thatcher, Primrose & West's Minstrels in November, 1882, at Cleveland, O. One of the bitterest fights ever known between Barlow & Wilson Minstrels and Thatcher, Primrose & West's Minstrels. The latter playing at the Euclid Avenue Opera House, and the former at the Park Theatre. Abe Erlanger assisted him to bill Cleveland at that time.

He has been identified with the following attractions in a managerial capacity since: Primrose & West's Minstrels, Primrose & Dockstader's Minstrels, McIntyre & Heath's Minstrels, McNish, Ramza & Arno's Minstrels, McNish, Johnson & Slavin's Minstrels, Dominick Murray's "Right's Right" Co., Harry Bloodgood's "Happy Thought or Rose" Co., Geo. S. Knight's "Over the Garden Wall," Al. G. Field's Minstrels, the Original Adam Forepaugh's Circus, manager Fifteenth Street Theatre, Denver, Colo., Thearle & Cooper's "Siege of Sebastopool," Cliffside Park, Huntington, W. Va.; (lessee) "Darkest America," John W. Vogel's Afro-American Mastodon Minstrels, John W. Vogel's (all white) Big City Minstrels, now in its twentieth year. Has several fine farms in Fairfield County, O., on which there are a number of oil and gas wells. Owner of the Gem Cigarette Roller, and interested in numerous other business enterprises.

With Vogel's Minstrels this season there are: Edwin De Coursey, James Conroy, Lew Denny, Al. and Don Palmer, Ted Godfrey.

Arthur Crawford, Tom Miller, Billie Mack, Harley Morton, Fred Miller, Wm. Rowe, Ed. Ewald, Jack O'Malley, Clyde Chain, Raymond Henry, Albert Petty, Carl S. Graves, F. S. Nagle, John Goodrich, Geo. C. La Furroo, Geo. C. Nunn, James S. Finning, Harry Baker, Newton Garner, George Van, "Zella," the frog impersonator; Mack, the musical artist; Fred L. Day and Lee Mitchell, all splendid comedians, singers and dancers.

I append this list of theatres, etc., of New York City, in January 1863. It will give an idea of the diversified amusements New Yorkers had to select from, and is worthy of preservation.

New York Herald, Wednesday, Jan. 7, 1863.

AMUSEMENTS THIS EVENING.

ACADEMY OF MUSIC, Irving place.—ITALIAN OPERA—I VESPRI SICILIAN.

NIBLO'S GARDEN, Broadway.—FAUST AND MARGUERITE.

WALLACK'S THEATRE, Broadway.—PAULINE.

*WINTER GARDEN, Broadway.—IRISH AMBASSADOR—LAKES OF KILLARNEY—MISCHEVIOUS VALET.

LAURA KEENE'S THEATRE, Broadway.—JENNY LIND—THE INVINCIBLES.

NEW BOWERY THEATRE, Bowery.—JOCKO—LONELY MAN OF THE OCEAN—JACK'S DELIGHT.

BOWERY THEATRE, Bowery.—JACK AND THE BEANSTALK.

BARNUM'S AMERICAN MUSEUM, Broadway.—MISS LAVINIA WARREN—COMMODORE NUTT, ETC., at all hours. COLLEEN BAWN—Afternoon and Evening.

BRYANTS' MINSTRELS, Mechanics' Hall, 472 Broadway.—ETHIOPIAN SONGS, BURLESQUES, DANCES, ETC.—FAUST AND MARGUERITE.

WOOD'S MINSTREL HALL, 514 Broadway.—ETHIOPEAN SONGS, DANCES, ETC.—DINORAH.

BUCKLEY'S MINSTRELS, Stuyvesanet Institute, 659 Broadway.—ETHIOPEAN SONGS, DANCES, ETC.—LUCRETIA BORGIA.

IRVING HALL, Irving Place.—WILLIS PAPE'S CONCERT.

BROADWAY MENAGERIE, Broadway.—LIVING WILD ANIMALS.

AMERICAN MUSIC HALL, No. 444 Broadway.—BALLETS, PANTOMIMES, BURLESQUES, ETC.

PARISIAN CABINET OF WONDERS, 563 Broadway.—Open daily from 10 A. M. till 10 P. M.

HOOLEY'S OPERA HOUSE, Brooklyn.—ETHIOPEAN SONGS, DANCES, BURLESQUES, ETC.

*Mr. and Mrs. Barney Williams.

Only one theatre of this list is still in existence.

It will be noticed that three minstrel troupes are located in the city, and one in Brooklyn. In 1865 the San Francisco Minstrels came to 585 Broadway; Kelly & Leon's Minstrels came to Hope Chapel, Oct. 1, 1866, 720 Broadway, then four located troupes furnished minstrelsy for New York.

The old Eleventh Street Opera House, Philadelphia, was, prior to 1854, Dr. Wylie's Church. Sam Carnee leased it and opened it with a troupe he called "Julian's Serenaders and Opera Troupe." In fact, nearly all the troupes called themselves "Burlesque Opera Troupes," in addition to the title of Minstrels. Ben Cotton and E. F. Dixey were the comedians. Early in 1855 S. S. Sanford assumed the lease and called it "Sanford's Opera House." He remained here until 1862, when Carncross & Dixey began their career as a permanent institution. Carncross remained here until 1896, when Dumont assumed the management, and remained there until four years ago. The neighborhood had become a mercantile district, without traffic after dark. Dumont looked around and selected the old Museum, corner of Ninth and Arch Streets, and moved into it, thus continuing Dumont's Minstrels. The building had been erected by Carncross, Dixey and Simpson for the new home of Carncross & Dixey's Minstrels, but they fluked at the last moment and Simpson had to assume control. For years it had a varied experience, dramatic, vaudeville, freaks, curiosities, etc., under various titles. Simpson lost the building, and after years of litigation again became its owner.

Four years ago it became what it had originally been built for—that is, minstrel purposes. It became "Dumont's," and has been successful and flourishing. It is the only located troupe in the world, and in the only city in America supporting its own minstrel company.

Dumont has the proud distinction of not only being the *oldest minstrel manager* still in active life, but the proprietor of the only located minstrel opera house in the world.

The following young talent became identified with Dumont's Minstrels in Philadelphia, and have achieved popularity: Vic Richards, Alf. Gibson, J. M. Woods, J. M. Kane, James McCool, Charley Doolin, a baseball favorite; Gilbert C. Losee, Walter Johnson, Fred Jarvis, a phenomenal soprano; Fox and Ward, the oldest black face team; John E. Murphy, Charley Turner, Jordan and White, Evans and White, Happy Naulty, Leo Fagan, J. E. Dempsey, Vaughn Comfort, Edwin Goldrick, with eighteen years' service, comes next. Most of the members have been here for years. Tom Waters, the pianologist; Major Casper Nowak, Tom O'Brien, Eddie Akin, Carroll Johnson, George Wilson, Dan McGarrigan, Bennie Franklin, Harry Hoster, George Bradley, Ted Kahmar, Matt Wheeler, Billy Bowers, Jerry Cunningham, Harry C. Shunk, Arthur Yule, John Haney, Patterson and Titus, Eddie Cassady (and a clever fellow he is). Then there is Will Lawrence and a rising young comedian progressing rapidly, called Charley Boyden. Dumont has entrusted special comedy parts in his hands. John Lemuels, a character "coon" from the South; Joe Perry, Earl and Will Dixon. H. P. Lilly, the musical director, has been with Dumont for twenty-eight years.

As I write these lines Joe Norcross and Sam Holdsworth, the two oldest minstrel vocalists still in harness, and performing in town this week, are looking over my shoulder, and Joe says: "Put us down for a couple of kids, for we're just starting in all over again."

The staff has been connected here for many years also. Howard M. Evans as business manager, John E. Breslin as treasurer.

With this final list of young names it is fitting and proper to bring this article to a close, having shown the great strides, changes and innovations created by the Younger Generation in Minstrelsy.

NASHVILLE HIPPODROME.

The Hippodrome, Nashville's big skating and dancing amusement place, has enjoyed prosperity quite in opposition to the general trend of things theatrical in this section of the country, ever since its opening, on Oct. 31, 1914. The building is quite the largest of its sort in the South, and is built along the lines of modern architecture.

The rink floor is of the finest maple, the ventilation is unusually good, and the building is situated in the best residence section of the city.

Since Christmas the dancing has been discontinued, the entire floor space being devoted to skating, but with the advent of warm weather and the opening of the Centennial Park, located directly across the street, it is believed that dancing will again be given half of the floor space.

Features in the way of skating experts, racers and all sorts of special nights attract large crowds, running into thousands, to the Hippodrome at least twice a week.

Frank Bacon, Le Maire and Bradley, Al. Waltz and Adelaide D'Vorak are among acts who enjoyed successful weeks on the rink. Mack carnivals, skidoo night, all sorts of races, from speed to potato, and benefit nights for different organizations in Nashville have been a part of the live program offered by the management.

Perhaps the biggest event in hippodrome history was the visit of Bryant Washburn, Essanay picture star, to the Hippodrome as the guest of the Crescent Amusement Co. Mr. Washburn attracted over 10,000 to the building, and won the hearts of local picture fans to such an extent that his screen appearances in Nashville now are the signal for greatly increased patronage at the theatre where he is appearing. Negotiations are pending whereby it is expected that several other movie stars will be guests of the Crescent Amusement Company in the near future.

The Hippodrome is owned by the Crescent Amusement Company, a Southern amusement company, operating twenty-two theatres in this section. Wm. H. Bordleser, as manager of the rink, has won well earned glory for his altogether up-to-date, competent managerial skill. To his "pep" and untiring effort the full credit for the Hippodrome's success belongs. Grace Wynden-Vail, writing under the name of Sally Ann, has given characteristic impetus to the publicity end of the "Hip," as well as acting in the same capacity for the Crescent Amusement Company's other Nashville enterprises.

The attaches of the rink include: Hume Bearden, Floyd McMurray, Joe George, Jas. McKenzie, Ernest Burch and a host of skate boys.

GEO. W. HOPKINS.

GEORGE R. GUY,
Proprietor and Manager Guy Bros.' Minstrels.

BILLY DE RUE,
De Rue Bros.' Ideal Minstrels

IDEALS OF A CARNIVAL GENERAL AGENT

Written expressly for THE NEW YORK CLIPPER
BY R. L. LOHMAR.

(EDITOR'S NOTE.—R. L. Lohmar is the General Agent of the Tom W. Allen Shows, a carnival organization of the first class. He is a member of the younger generation of carnival general agents, a keen observer, a student of human nature and affairs and an efficient executive.)

R. L. LOHMAR.

The writer has been honored by THE NEW YORK CLIPPER with the request that he write his version of the ideals of a general agent as the title of this article suggests.

It is rather an agreeable subject, and one that must be treated with absolute frankness, and yet with tact.

In order to arrive at ideals we must draw comparisons, mentally, that we may present our version in a clear and understandable manner in keeping with the ideals as we see them. We have avoided a too vivid imagination, and have relied upon more substantial data. Definitely, this theme may be divided into three parts: The Agent, the Shows and the Auspices.

The Agent.

The ideal agent is the modest, well groomed, well educated gentleman who can converse with and address man and men in an intelligent and convincing manner. One who is not given to a loud and braggish manner, and is not continually parading to the general public the fact that he is in the show business. The profession of entertainment is a business, and must be presented and represented by a business man. Such a man has the entire to the confidence of other men and must succeed. He cannot fail. Most agents know that many so-called failures are due to the fact that a satisfactory audience with the prospective party has never materialized. Had the agent approached the subject matter in an able and efficient manner, common business courtesy would have demanded attention. He should be brief and to the point. His time is as precious as that of his auditor. He should refrain from doing anything in public he would not do in his home or in his home town.

The stranger in town is noticed and remarked. His deportment is the advance advertising of the class of attractions he represents. Thus one man can upset the efforts of a regiment of billposters and press agents. His mind should be with the shows at all times, and a really good agent, the man worth while, has twenty-four once hours per day and his employer's interest is paramount to all other interests. Such a man will succeed. Failure is an improbability. His one maxim in life should be the Golden Rule. Optimism should fairly scintillate from him as rays from radium. A small failure should be, and to the ideal agent is, a greater incentive to push harder and overcome obstacles. The greatest reward is mental self-praise. To do one's work well, and knowing that one has done his best is a far better elation than the praise extended by superiors, associates and acquaintances which is oft-times prompted by courtesy rather than a true appreciation. By this we do not mean to insinuate that all commendation is not genuine, indeed much of it is, but the larger percentage is spurious, and, while we like it from our standpoint of vanity, we can distinguish between the two kinds.

By hard, clever and consistent work many agents are rapidly climbing the ladder of success, and success means money, and money means fortune. The silver dollars are what we are all working for, and the days of laboring for glory are fast ebbing away. The agents of the future will be higher salaried men, of a substantial station in life, in keeping with the class of attractions they represent.

The Shows.

The majority of the representative agents with whom the writer has conversed, are of the opinion that an agent should select his employer. He should represent only the meritorious class of attractions. The present day competition, which is the most aggressive in the carnival field, demands that all contracts be fulfilled to the letter. With a show of merit and financial backing this can be made possible. We think the selection of an employer should be made with the mature deliberation of a man choosing a bank for his money. Why not? A bad show, as a bad bank, jeopardizes one's business and future. There is no reason why one agent cannot make the identical territory year after year, if need be. How many of them do it? Again, why? Because the show failed the expectation of the community. Yet when the agent commenced his contracting the management promised things that were never even intended to be delivered. This was a serious breach of confidence on the part of the management. Far better results may be obtained by making a confident of the agent of the true condition of affairs. This would be an incentive for increased effort.

Many owners look only at the present and immediate future, never looking ahead at the succeeding seasons. They do not seem to realize that the business has evolved into a struggle for the survival of the fittest, and that the present day carnival business, and its various branches of revenue, is known to the average man the world over. Then why not advertise what is goven and give what is advertised? It must come soon, and why not be among the first to place the business on its proper plane?

The elimination of shows that are "hard to get by with" should commence immediately. One such attraction can disturb the remainder of the organization, however be they of the highest merit. It gets to be an eyesore to the better element and leads into numerous difficulties. The morality wave, now sweeping the world, will never stop, at least in visible conditions, so again, why antagonize?

This also applies to concessions of doubtful repute. The money looks good, we admit, but again, why antagonize? Most of our causes of discontent and misrepresentation come from this source, and it has cost the management twice over the amount of the money received for the concession in loss of prestige, not to mention the monetary consideration at the moment. Let us clean up and meet men face to face with the knowledge that we are providing a safe, sane, amusing and instructive entertainment. It will remove the last growing resentment toward the touring carnival organizations, will remove prohibitive taxes and make more real profit.

The lack of aggressiveness on the part of owners is regrettable. It appears that all branches of the carnival field have fallen into a niche of inertia and are serenely resting there. It takes new features to awaken a nearly public interest, and they are lacking. Why? There are many new features that may be obtained, but speculative ability and useless economy prevent. In the days of few carnivals competition was fight, but there was a keen rivalry for new things, but now, when they are needed, when competitive business is greater and the number of attractions has increased from perhaps a dozen to hundreds, we still stay in our niche of misconception.

It is not the unfeasibility of the proposition, for does not the high class mercantile store turn larger profits than the shoddy, back street one? Does not the larger theatrical production yield greater profits than the barn-storming kind? Yes, infinitely greater, and also taking the amount of the investment into consideration. Why, then, may not a high class carnival organization repeat the efforts of their brethren of the other fields of endeavor?

Some authorities apologize for this, giving as a cause the waning life of the carnival business. Why, men, the business has not started. It is still in its infancy. But it must assert itself with new ideas and things must be presented in a better and more entertaining manner. The net profits are just as great at present as they ever were, if consistently manipulated.

One would not care to attend several performances of "Uncle Tom's Cabin" night after night, for the enjoyment of the play. Neither does the public care for the same old attractions that have been running without change since the days of Gaskin, Bostock and Ferari, and other originators. In fact, the class of individual attractions have greatly deteriorated.

The pessimistic theorists should awaken to the immigration that will positively come to this country in the next few years, and this, aided by the Roosevelt-an theory of multiplication, will furnish millions of possible patrons. Let us all boost for greater and cleaner carnivals.

The Auspices.

This is a daring subject, and views are many and variegated. The question of auspices is entirely in the agent's hands, and he has a great responsibility in this instance. It is better to play a town under a license and our own auspices than under a poor local one. A poor auspice is more detrimental than beneficial. A good one of high standing is of estimable value, and they are easier to obtain than the lower class when the shows are of a kindred high order. This bears out the first and second portion of this article, relative to the agent and the class of attractions represented.

The old method of town contracting may be told in an amusing and yet authentic manner. It pleases to know that this does not apply to any particular agent or show, but nevertheless was, and is in constant practice.

The over-worked (and oftimes over-boozed) agent would tumble off some train, find the location of the Western Union office, wire for funds and this over, would drop in somewhere for a drink. He tells the bartender he has a carnival and asks if he knows anyone that can "nix" and handle it. Oh, yes, the bartender knows Jimmie Dokes, the "exalted Bow-Wow of the United Cherry Pickers, and happening to know that Jimmie has regular office hours at Clancy's thirst emporium, runs him up and invites him down instanter. Jimmie hurries, and the agent pulls that greatest show on earth stunt—girls, music and lights. But Jimmie wants the mazuma and says so. Result, some drinks, contract signed and agent on the way, after a visit to the aforementioned Western Union office.

Of course, Jimmie is stowed or nodding out when the second man arrives in town. When he is finally found or resuscitated, as the case may be, the process of getting the details into shape is going on with a vengeance, and is finished the second day after the show hits town.

Such things make Red Onion ruminate: "He was a fine committee." "Don't play any more cab drivers," wires the management. It also made the city administration remark the class of auspices, and request that in the future the attractions come into town on their merits and the city would accord them every courtesy.

The selection of a town is a far more serious detail than the usual importance attached thereto. The investment in the carnival, especially the major attractions, is quite a respectable sum, and great care in contracting should be observed. Local conditions should be thoroughly analyzed. Information as to financial and commercial activities may be obtained through banks, merchants and manufacturers. The prospective and possible drawing population must be considered. Along with this must be the attitude of the press and public. A careful investigation on these topics should be made before considering including the town in the itinerary.

The auspices should then be selected carefully, and should be of the highest standing in the community. The important thing, after sealing the contract, is the committee. Get acquainted with them. Search out the best men to serve on the various sub-committees, with reference to their abilities. Advise the show management of your progress, and send them in a letter of information as to all details, however seemingly minute they may appear at the time.

Misrepresentation must be studiously avoided, and there is no need of it with the ideal agent, the ideal carnival and the ideal auspices.

THE CIRCUS THAT WAS LOST.

Written Expressly for THE NEW YORK CLIPPER,
BY FLETCHER SMITH.

This is the story of a circus that was lost in the wilds of Maine. It is a true story at that, but for various reasons we will not give to it its right name. Instead, we will call it the Great Overland Show. Now this wagon show which for three years had a precarious existence, finally dropped out of sight and was lost for nearly a week until the owner, to his great astonishment, discovered it going well under new management up in the woods of Aroostook County. But to begin at the beginning.

Years ago, about twenty-five to be exact, the upper end of the Pine Tree State was a wilderness. The Bangor and Aroostook Railroad had been constructed only a portion of the way up into the potato country, and most of the roads were mere logging paths, or trails. The now prosperous towns of Fort Fairfield, Caribou and Presque Isle were little villages reached only by stage, and Fort Kent was a wild frontier town, populated by French Canadians.

Up into this country Scribner and Smith took a wagon show and cleaned up. Following them, Walter L. Main took his show up there, and he also came away with a bunch of money. People turned out in droves to see the elephant, and although the roads were almost impassable the shows managed to make a town a day and give, in most cases, two performances.

Soon after the Main Show made its visit to this section, a resident of one of the seacoast cities conceived the idea of framing up a wagon show and playing through the State. He had limited capital, and looking about for a partner, interested a young business man of the city to put up the necessary money for the outfit. His manager was a well known minstrel proprietor who had played the State for years. The boss purchased a second-hand top, and built his own seats and jacks. He was shy on horses, and made the mistake of hiring local teamsters to go along at so much a month, and furnish their own teams. The result was, that in bad weather, and we had a lot of it, the men refused to move the show and we missed several stands every week. The show had for a feature attraction, Bristol's horses, five or six performers, and a band recruited from the home town—all first of May boys, but pretty fair musicians. The manager of the side show was George Irving, and I was along as ticket seller for him. We opened in April, in the home town, to good business, and worked on up State to Bangor, where we had a blow down on Decoration Day. From there we went to Oldtown, and on up into Aroostook County, coming back down by Eastport and as far as Castine, where the agent put us in to buck a two hundred and fiftieth anniversary celebration, and we were left on the lot.

The show was shipped home by boat and put into cold storage until the next Spring, when it went out again, only to encounter bad weather and it lasted only a few weeks. Back again it went to Winter quarters, and the next Winter I received a letter from the boss to come on to his home and frame up a show for the coming Spring. He had secured sufficient money to purchase a new tent and some horses, and he intended to own all his own stock before Spring.

During the Winter we built a band wagon and several cages, and were all ready to open early in April. At the last moment every one of the performers engaged canceled with the exception of a team from Boston, who figured largely in the story that follows. I got busy and wired Ed. Kelly, in Boston, to send me on performers, and we had enough to give a show on the opening day. I shall never forget that parade. We loaded the band into the new band wagon, made out of quarter inch sheathing, and mounted on light running gears. We were on a rough lot, and as the wagon swung out into the road across a ditch it went all to pieces, like the deacon's one horse shay. The kids set up a shout "Steve's home made show has busted," and that was not all that was busted either, for the instruments were twisted and damaged, and the bass drum was a wreck. We paraded in a rain storm just the same, putting the band in a baggage wagon, and did a fair business at both performances. We had nothing but rain for a week, and business was awful. The show finally reached a little town on the Penobscot, and here it rained harder than ever. The boss was about ready to quit and the performers were thoroughly disgusted. They stopped at the hotel and it was a disconsolate looking bunch that I had to deal with when I announced that there would be no show that day. The boss had no money to pay the hotel bill, and we were up against it proper.

He wanted to reach Bangor if such a thing was possible, for he felt sure that he would do business there, but how to square the landlord was a problem. Finally I hit upon a plan. The boat from Boston touched at the town every morning, and I conceived the idea of loading the outfit on it and shipping it to Bangor. I called the landlord into our room and with tears streaming down his cheeks the boss told him his tale of woe.

The landlord was obdurate, however, and finally I arranged to leave a pair of horses and a wagon with him as security, and he was to send a man on to Bangor to get his money. We had on the lot the worst looking horse I ever laid eyes on. He was bow legged in front and interfered behind besides he was cross eyed and thin as a rail. The boss told me to sell him and give the workingmen money for breakfast the next morning. I disposed of the freak to the lot man for a dollar and a quarter, and threw in the halter. The money I divided among the men, and I remember well they spent it all for alcohol, and got gloriously wet inside as well as out.

Well, in the morning we loaded the show on the boat and kept only the band wagon and a pair of horses to ride over the road in to Bangor. In a pouring rain we left the hotel and started on the long twenty-two mile drive. There was a bunch of traveling men in the hotel and they stocked up the wagon with a quantity of liquor that kept the bunch in good spirits. I won't dwell on that trip, but suffice it to say we pulled up at Criss Toole's Hotel along in the evening, wet, hungry and disgusted. The next morning the boss tried to borrow money from the landlord to lift the show down at the dock, but he refused to come across. The mayor was appealed to, and he also refused, and it looked as if the show was all in, down and out. The iced dealer had furnished the show the two years previous with hay, oats and provisions, and he had already left his order on the lot. The cook had built a fire and prepared breakfast for the workingmen. The boss and I after vainly trying to induce the steamboat company to release the outfit so that we could give a show, went up to the show ground, and here was the start of the finish. The agent was still going on billing, and the show had a week of good towns contracted and billed, but the boss had an attack of cold feet, and telling me to send the workingmen down to the warf to unload the show hitched up the horses to the band wagon, threw in some bags of oats and a supply of provisions, and taking the cook along with him, drove off the lot in the direction of his home town. I was among those present hidden on the wagon, under the tarpaulin covering it. Thus we rode out of town and made a clean get away.

We were three days on the trip, tieing up at night along the road, in the woods, cooking our meals and feeding the horses. It rained all the time, and we were nearly frozen. Sleep was out of the question. We had to walk around to keep from freezing. Finally, one Sunday morning we reached home, driving up the main street just as the people were coming out of church. I stayed around town for a few days, and one day, on picking up a Bangor daily paper, I read that a show had exhibited in Island Falls the day before to good business. I showed the note to the boss and we believed that it was his outfit. We started on the first train for Bangor, and changing cars, went on up to Passadumkeag, the next town we had on our route.

It was a beautiful sunshiny day, the noble Penobscot flowed peacefully on, to later rush over the big dams at Oldtown, the little town was alive with people, and in the distance, shining in the midday sun, was the show, looking mighty good to me I can tell you.

The boss started for the lot on the run, and on the way met the trouper mentioned earlier in the story. It didn't take him long to tell his story, and he had the boss Buffaloed for fair. It seems he had consulted a lawyer in Bangor after the disappearance of the boss, and put in a claim for salary and damages. He had a roll with him, and the lawyer advised him to pay the freight on the show property and open up with it. He made only one mistake and that was in forging the bosses' name to an order for the release of the stuff. He put up a stiff fight, however, and had it not been that the boss was well-known and his brother was district attorney in his home county he might never have recovered his property. However, he managed to stop any further showing on the part of the man, recovered the outfit, and a few days later it was shipped back home. It was stored away in the bosses' barn and later the barn burned down and that was the end of the Great Overland Show. The boss retired from the show business, but even now can't get the circus germ out of his system, and to keep his hand in, plays the fairs every Fall with a doll rack and African dodger. He told me a few years ago that if he was not getting so old he would take a chance with a two-car show, and to-day he has made enough money to put it out right too. I am going to manage it if it ever materializes.

THE CARNIVAL TREASURER.

Written Expressly for THE NEW YORK CLIPPER.
BY HOMER V. JONES.

[EDITOR'S NOTE.—Homer V. Jones is widely known and universally liked in the carnival business, with which he has been indentified in various executive capacities since 1903. This year he is manager of one of the S. W. Brundage Shows. As treasurer of the Brundage, B. R. Parker, Con T. Kennedy, Gaskill & Mundy, and Patterson & Brainard Shows in years past, Mr. Jones has proved his efficiency.]

HOMER V. JONES

There was a time in the history of carnival shows when certain managers settled up on a bass drum with their ticket sellers and the local committee and after holding out and shorting the local-ite as much as possible, put his share in the rear pocket of his trousers and went to the nearest saloon. In the morning he cashed up and what was left was the "net" of the day before. If the sheriff did not get him before closing time in the Fall he usually had enough left to "Winter" his tops, ticket boxes, and letterheads, which were about all the show property he actually owned. The foregoing, of course, does not apply to the two or three recognized organizations that were early in the field, but just as all other departments around carnival shows have been re-organized, so has the accounting.

The office wagon, inconspicuously located on the lot, is the administrative centre of the show. To this centre come the ticket sellers before the afternoon show and receive their tickets, the collectors bring their bills, and at night the ticket sellers bring back the unsold tickets and turn in their respective receipts. All the books of the show are kept here, the manager has his private office in the rear, and the auditor settles with the committees after the night show. Every well equipped office has a typewriter and an adding machine, and is cleanly kept; it is a place for serious business, and the space for visitors is small. "Talk quick and get out," is usually the motto.

Committees nowadays recognize the fact that one good man can look after interests more capably than half a dozen, provided that one is a reasonably accurate accountant. Roll tickets, consecutively numbered, insure a fair count, and the day of settling on the box count has gone by, although for the protection of all boxes should be counted each day.

From my point of view, I am in favor of frequent changes of tickets, the price per roll is so slight, changing ticket takers, and I would have ticket mutilators at every place where tickets are used. It is my custom to start a sheet on Monday, showing the cash balance on hand, and followed up with the daily receipts from all sources, from which is deducted the cash paid out, leaving the balance to start the new sheet for the following week. This sheet also gives the date, name of the town and the auspices, weather conditions and opposition. Of course, this is merely the summary. The detail of the opening and closing numbers of the tickets sold on each show are kept in the book provided for that purpose; another book is kept for the concessions' accounts, but finally all receipts and disbursements are brought to the one sheet.

The collection of concession money is the big bug-bear of the treasurer or auditor; he must get this money in as early in the week as possible in order to satisfy the local committee, and the concessionaire wants to withhold it as long as possible. The tough luck stories the treasurer listens to in a season would fill many a book; it's a battle of wits between the two most of the time, and every time a concessionaire wins he buys himself something to commemorate the victory.

The treasurer is called upon often to exercise judgment in dealing with the shows and employees that go beyond the manager; the treasurer has an opportunity to judge the calibre of the people he deals with daily, better than the owner; some come to the wagon night after night with the exact change carefully wrapped up, every penny accurately accounted for, a clean slip of paper showing the opening and closing numbers of their tickets, the gross and percentage figured out accurately, and, as I said, the money put up in a convenient manner. It usually takes about three minutes to settle with these people, and they are on their way home. Others come in, throw down their unsold tickets, without a pin to keep them from raveling, say, "what was my opening number, I lost my slip," and while I am looking it up roll a cigarette and ask me for a match; then they blow a mouthful of smoke in my face and say, "Gee, the suckers were tough to-day."

After I have looked up the opening number, taken off the closing number, figured up the gross and deducted the percentage, all the time swallowing mouthfuls of Bull Durham, perhaps supplied several matches, they start to dig up the show's share from several pockets; maybe they find it and maybe they say: "I must have shorted myself; I'll have to go see the ol' woman and get the balance. How much do you say we took in? Gosh, there must have been a mistake on your slip; we never got that much." All this takes time, during which some well organized ticket seller is fuming on the outside.

Finally the sloppy one goes away, maybe the ol' woman comes through, and maybe she don't; I may wait for an hour for him to come back, and then have to leave his account open in order to give the committee its share, and later, passing a saloon, recognize the voice of the derelict telling his associates what a piece of cheese our treasurer is, takes him all night to settle. The next day, when he comes for his tickets, he has either wheedled it out of the "ol' woman" or borrowed from someone on the lot, and tells about coming back, but the office was closed.

The treasuer is the safety valve, and in order to be of value to his manager must have character and personality as well as a fair amount of diplomacy. It requires nerve to tell the man that owns the show he can't have money, and then it requires a knowledge of the business, a foresight into the conditions, to show and convince him why he should not take such and such a trip, or buy such and such a bit of show property his vanity, or perhaps real necessity demands, but if the relations between the owner and the treasurer are as they should be the owner relies on his treasurer's judgment, and agrees to wait until "the next town."

The tent show treasurer is both born and made, like Napoleon's mud-made generals, they have all evolved a system of their own, more or less elaborate and fitted to the necessities of their show. Some have systems that are far-reaching and show daily averages of expense down to the smallest item, such as telegrams, postage, repairs, etc., though I must quality the statement that telegrams are small items; a glance at the telegraph account of most shows would make one wonder at the inadequacy of the United States mail service; the day and night letter rates put in force the past few years have cost snows many a dollar. In this connection let me say that in this matter of daily average and expense comes the value of the accountant, as those deadly little black figures show that five dollars a week means two hundred dollars a season, and a few of those weekly leaks make a sum that looks decidedly formidable in the cold days of Winter.

Bank, commercial and railroad accountants have seldom made good with shows. There is a vast difference between sitting on a stool in a quiet office, with nothing to distract the attention, and being cooped up in a wagon, dust and flies in the air, the musical strains of bally-hoo bands, merry-go-round organs, etc., rasping the ear. Roy Gill of the "101" Ranch Show is the shining exception to this rule. Gill had his training in a railroad office, a bank, theatre, and with the Con T. Kennedy Shows, before the Miller & Arlington people found him. To-day he is recognized as the 100 per cent. show accountant.

It may be of interest right here to recall the names of the accountants, treasurers and auditors that have attained fame with carnival shows, notably, A. L. Levering, who was Frank W. Gaskill's first treasurer and whom I understand is now Charles Frohman's London representative; Fred Shields, with Gaskill-Mundy; Fred Ward, also a Gaskill-Mundy treasurer, later with P. J. Mundy, and last season treasurer for Tom W. Allen; George Van Houtenn, with Frank C. Bostock; B. H. Patrick, with Frances Ferari; H. E. Van Gorder, with P. J. Mundy; Charles McKane, with Bostock-Ferari; James Carlyle (Candy Jim), with Seemen Milligen; William L. Wyatt, now manager of the Francis Ferari Shows, was treasurer for Frank C. Bostock, Bostock Ferari, Ferari Bros., J. Frank Hatch, and again Francis Ferari.

T. M. Warren has been the "Jack of the Dust" with Con T. Kennedy so long he is beginning to look like Mr. Kennedy. Harry S. Shields has handled the cash for several shows. Frank J. Norten, now auditor for the Hagenbeck-Wallace Ssows, received his training in the C. W. Parker school. M. E. Wagner, this season treasurer with Louis Heth Shows is also a Parker graduate. John P. Martin, for many years treasurer of Keith's (New York) Union Sq. Theatre, was last season in the wagon of the Allman Shows and is to be the general agent the present season. Orvill Brunnell, with the Mezeppa Greater United and Rice and Dore Water Carnival, has deserted the road to accept a pasition with the National Printing Co. of Chicago. Barney S. Gerety began his career with Wortham and Allen and last season was with C. W. Wortham, where he will be found the coming season in an advanced capacity. Not forgetting Frank G. Scott, of the Johnny J. Jones Shows.

Some owners believe in keeping a close check on the coin, and have trained their wives to handle the money end of the show. Prominent among these are Mrs. C. Smith who has handled the finances with the Smith Greater ever since its inception. Mrs. James Patterson handles the office detail with the Great Patterson Shows, and is not only a fine accountant, but has a head for the general show business. Mrs. W. J. Allmann is another wife that is a real helpmate to her husband; Mrs. Elizabeth Hampton, of the Hampton Great Empire Shows; Mrs. M. B. Westcott, of the Westcott Shows; Mrs. Irv. J. Pollack is a valuable asset to the show she is with. The foregoing list does not by any means comprise all the carnival accountants past and present. Space forbids an exhaustive list. The writer merely mentions those that have come into his mind at haphazard.

Summing it all up briefly, the treasurer should be the closest man to the owner around the show, and should have his fullest confidence. I don't mean as to booking, contracting or hiring people, but when any question affecting the finances comes up he should be consulted and given consideration, that is, if he is competent; if not, fire him and get a competent man. Another thing, the competent, valuable treasurer will be just as careful to see that the committees are protected and get their due as he is that his owner receives his share. That's business.

"THE State Fair is a great university which teaches by object lessons. It is the State on exhibition. It is a great showing of all methods and processes by which a State has attained its position in the world and a right to acclaim its greatness. It is the advertising agent of the State. It is the great show window of its store of accomplishments, the exposition centre of all the interets and industries of the commonwealth, and the place for the annual reunion of its citizens. To all its people the educational value of the State Fair is unquestioned and unmeasured.

"It has a patriotic duty as well. It is the duty which each citizen owes to himself, his family, his neighbor and his State to attend the fair, see what is to be seen, learn what is to be learned, touch elbows with his fellow men, and spend a profitable time and vacation."—Henry Wallace.

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THE DAYS OF TONY PASTOR.

Al. Fostell, author of the interesting article on former variety acts who played at Pastor's, in New York, and who are still alive, received, in response to his invitation, a number of corrections and additions regarding some of the people he referred to, and herewith takes pleasure in presenting them for the benefit of those who preserved his article.

"Lucy" Daly is the wife of Hap Ward.

"Bill" Seeley and J. Royer West formed the team of Seeley and West. John McDonald was Seeley's partner for a time under the name of West. Pop Kerwin was another "West."

Clara Moore is dead.

Dave Murphy, of Bryant and Murphy, and Murphy and McCoy, died in 1909. His wife, Ruth Murphy, is in Provincetown, Mass.

Tony Farrell built, owned and ran the Shore Inn at St. James, L. I. Mrs. Frank McNish is living in retirement in her own home a short distance from the Inn. The Farrells were married thirty-three years ago, on Jan. 4.

Of the old team of Collins Brothers, Lew and Frank, Frank is still alive. Lew began his career in 1862, and at that time was known as Pankurst and Collins, and were with Duprez & Benedict's Minstrels, and Emerson, Allen & Manning's Minstrels. Frank Collins began his career in 1864, by kind permission of G. L. Fox, at the old Bowery Theatre, his partner at that time was Patsey Shay, better known afterwards as Harry Shay, the Pittsburgh favorite. After separating with Shay, Frank joined hands with Master Martin for several seasons, then with Dan Waldron, of the big four, and later he joined with Billy Cronin (who later became of the team of Scanlon and Cronin) and as Cronin and Collins they played together at Barnum's Museum, Spring and Broadway, until the fire, after which they went to Tony Pastor's, who gave them the name of the original Bowery Boys, Cronin and Collins, after which they separated, which was in 1869, when Frank joined hands with Lew, as the Collins Brothers, playing the leading variety theatres to San Francisco, where they took Mackin and Wilson's place with Kelly & Leon's Minstrels, and on their return to Chicago they again went back into the variety halls and worked their way to Texas, and at Fort Worth, Lew was taken sick and went back to Chicago, where he died in 1883. Frank worked alone for a while, until he joined the Four in Hand, Haley, Keegan, Talbot and Collins. They joined Thatcher, Primrose & West's Minstrels, and stayed with that organization until Frank was stricken with locomotor ataxia, in a year's time he improved enough so that he was able to join Sweatnam, Rice & Fagan's Minstrels, and with whom he made his last appearance, and ever since he has been confined to his home with said disease above mentioned, which he says is gaining on him, slow but sure. Some of the old boys of days gone by, who still remember him, pay him a visit occasionally. Big, good-natured Jim Tenbrook, of the old team of Dooley and Tenbrook, called on Frank Christmas, with an automobile, and took Frank to the Empire Theatre, Brooklyn, to see the Behman Show, with which Jim is one of the hard workers; and Frank says Jim is still there with the goods, as in the days of old. Frank Collins resides at 392 Decatur Street, Brooklyn, N. Y., where he would be pleased to see or hear from old time friends at any time. Always at home, so call or drop him a line of good cheer.

George Leslie is enjoying himself with *The New York American*. A. J. Merritt, of the Three Merritts; Will S. Bensley, equilibrist, connected at present with the Bensley House, of Philadelphia. Barney Flynn and Annie Howard still in double harness, holding their own.

Bert Marion, formerly of Marion and Pearl, now of Marion and Deane. Frank O'Brien, J. P. Hill, Edw. Barnell, of Edwin and Lauretta Barnell. That well known couple of old time favorites of operatic sketch fame, manager and producer, Charles and Minnie Burroughs. Griff Williams, formerly Williams and Lewis, and Williams and Melburn, is now manager for one of Gus Hill's shows. Charles L. Alton and Bill Baker, formerly of Baker and Randall, wants to be remembered.

Joe Fox's early partner was Charles Atkinson.

Charley West is dead.

Matt Wheeler is still active.

Danny Mann's first wife, Dolly, is dead.

Chas. K. Harris is in the movies on the Coast.

Steve Sarsfield has quit the business.

Ella Wesner is in the Home for Incurables at Fordham, N. Y. Her sister, Maggie Bernard, is dead.

Harry Watson began as a blackface song and dance man in 1859.

Charley Fostelle has given up the restaurant business.

Chas. Sutton died in 1904.

Dan Collyer is living on Staten Island.

Thompson and Kerns separated before 1870.

John Healy has left the Al. G. Field Minstrels.

Jack Sheehan is the oly survivor of the "Four in Hand." Harry Talbott died in 1887.

Lenora St. Felix died in 1880.

Billy Clifford's theatre is located at Urbana, Ohio.

Charley Loder's home is at Collegeville, Pa.

Harry Lansing was shot accidentally Feb. 10, 1887.

John Blackford, of the Four Emperors of Music, died in 1903.

Mr. Fostelle received over a thousand letters from readers of THE CLIPPER, commending his masterly review of the Old Days of Tony Pastor. All inquiries concerning some that he did not mention in the article can be answered by the statement, that he confined it almost entirely to those who are still in the land of the living.

Among the many who complimented Mr. Fostelle for compiling this masterpiece, and THE CLIPPER for presenting it to its readers are:

Frank Dumont—"You have certainly knocked them off their pins with your vaudeville article."

James Madison—"Permit me to congratulate you on the very valuable contribution you have made to the annals of variety history."

Harry W. Cortiss—"Twenty-one columns—some job. Very interesting, and the talk of the profession."

Judge Horton—"Fine. No one could do better. The big noise was a wonder."

Geo. L. Gregory—"I read the great write-up with keenest interest."

Jas. A. Reilly—"Precise, interesting and enjoyable. Justice to all."

W. H. McGown—"Astonished! How was it possible? One of the world's wonders."

Major Burke—"I thank yau and THE CLIPPER. You got thar. It's on record, and how it has made our old playmates sit up."

Chas. H. Allen—'Sat up all last night going through it. 'A masterpiece by Al. Fostell' is the proper term."

Billy S. Garvie—"It will go down in history for future generations to consult."

Fox and Ward—"A surely great article. Correct, and will be read and kept by thousands."

John N. Phillips—"No man could duplicate your excellent write-up. Brought to me many happy memories of the good old days."

Will S. Beecher—"Christmas Number, all right! Article had a punch in it that knocked all the stuff in the other papers."

Edmond R. Lyon—"Most correct and careful writing. Made me see them all, as if they were in front of me, doing their turns."

Joppe Delano—"Al. Fostell is some writer. You mention people we had forgotten. A grand article."

Herbert S. Renton—"A mighty fine stunt. You speak from the heart out."

Jack Donohue—"Article puts you in the Hall of Fame. Congratulations. While under its magic spell I saw the finest variety show I ever saw."

W. J. Sheridan—'Most prized piece of dramatic literature. Most complete of its kind that has ever appeared in print."

Senator Frank Golden—"This CLIPPER beats them all. The leading show paper always. Article is a fine piece of work."

A limited number of copies of the Christmas Number of THE CLIPPER, published Dec. 19, 1914, which contained the article, can be supplied at the publication office of THE CLIPPER, at fifteen cents each, by mail.

CHAMBERLAIN BROWN NOTES.

Blanche Yurka is rehearsing under Frank Reicher for his series of plays, that will open in New York in a fortnight.

James Duncan is with Rosalind Coghlan in her new vaudeville act, at Baltimore this week. He was formerly in stock with Vaughn Glaser, and is one of the coming juveniles.

Jane Salisbury assumed the lead in "The Sea Wolf" in a few days' notice. The piece is at the Tremont Theatre, in Boston, now.

Frances McHenry is seen as Ethel Granger Simpson, in "The Man from Home," at the Boyd, in Omaha, this week.

Joseph C. Smith left last week to join Joan Sawyer as her dancing partner. Frances Demarest, his wife, is touring with a Winter Garden show.

Beatrice Harron and Livia Nye have left to join the Leftwich Players, in Savannah. Miss Nye was formerly with Jessie Bonstelle.

Carl J. Brickert closed in Springfield on Saturday, and on Sunday signed a five year contract with Chamberlain Brown to let him act for him exclusively. As a leading man for Poli he is considered one of the best.

Warda Howard, of the Wadsworth company, in the Bronx, received an offer the past week to head a stock in Montreal, but her many New York admirers persuaded her not to leave them, so she remained.

Neil Pratt is to put on a production of "The Time, the Place and the Girl," at once. Laura Jaffrey, the well known prima donna, will be in the cast. Mr. Pratt has staged all the Cohan pieces with success.

Bert Wilcox, Ethel Huyler Gray and Jules Epailly opened in their new vaudeville act on Sunday, and from present reports Mr. Wilcox will get the Orpheum time on the act. As a headliner Mr. Wilcox is one of the biggest drawing cards.

BIG THEATRE FOR LYNN, MASS.

On the site of the old Saganore Hotel, in Lynn, Mass., Mitchell Mark and his associates will erect a magnificent theatre on the lines of their succesful New York House, the Strand. The house will be built on similar lines and will have the same kind of entertainment. The theatre will seat 3,500 and will open on Labor Day. Al Newhall of the Comique in Lynn, will manage the new house.

HARRIS KEEPS OPEN.

Unless Selwyn & Company change their plans, their theatre, the Harris, will be open all Summer, with, possibly, "Twin Beds" as the attraction.

RITA JOLIVET will head a No. 2 "War Brides" act for the Keith Circuit.

"TABARIN GIRLS" NOTES.

Sixteenth week for Greenwood and no end in view. Looks as though we would have to work all Summer.

Met Joe Jackson, Cleveland's great out-fielder, with his own show in Winston-Salem. He has 'em all guessing. A queer boy, but a fine fellow.

Laid off Monday, 8, for a one-nighter at Auditorium, Winston-Salem, and we all caught "Lady Luxury."

After three months in the cotton belt, we are now in the land of tobacco. This week Prince Albert and Mecca, with Durham only two weeks ahead. That ought to be a "Bully" week.

Sent the manager of the house himself out for a can of green steam in Spartanburg, S. C. Guess that's going some!

Lots of tabs down here and they all read THE CLIPPER, so regards to them all.

March 6 was Gussie Vernon's (Mrs. Jack Lord's) birthday. Her husband got a new suit.

Probably ninety-nine out of every hundred New York performers and musicians, in the burlesque and musical comedy line, especially, know Dave Newman by his first name, but I wonder how many of them know what I know about him. Sh! Ask his barber! He keeps a tonsorial outfit in the pit and nurses the few he has left between numbers.

"THE ARGYLE CASE" AGAIN.

Robert Hilliard has evidently tired of living a life of leisure, for he is going to star again in his successful play, "The Argyle Case," opening in Brooklyn, on March 22. In his support will be Stella Archer, Olive Oliver, John Beck, Albert Bruning, William Clark, Arthur Shaw, Agnes Evarts, Walter Thomas, Edwin Holland, George Sammis will be ahead of the show. The show plays Jersey City for a week, Philadelphia, two weeks; Baltimore, one week, and then it comes to the Standard, New York for one week.

SIP TEA AFTER MAT.

A new feature at the Orpheum Theatre, in Portland, Ore., is the "complimentary tea" given patrons, following the regular performance every Wednesday afternoon. This service should increase the poularity of Portland's leading vaudeville house.

T. P. U. BALL.

Theatrical Protective Union gave its entertainment and ball at New Amsterdam Opera House, New York, 13. A splendid bill was given, including, among others: Bernard Granville, a good singing quartette, and a wonderful one legged dancer. The dancing was also enjoyed by the big crowd.

NEW CORPORATIONS.

The Lockport Amusement Corporation, Lockport, N. Y.
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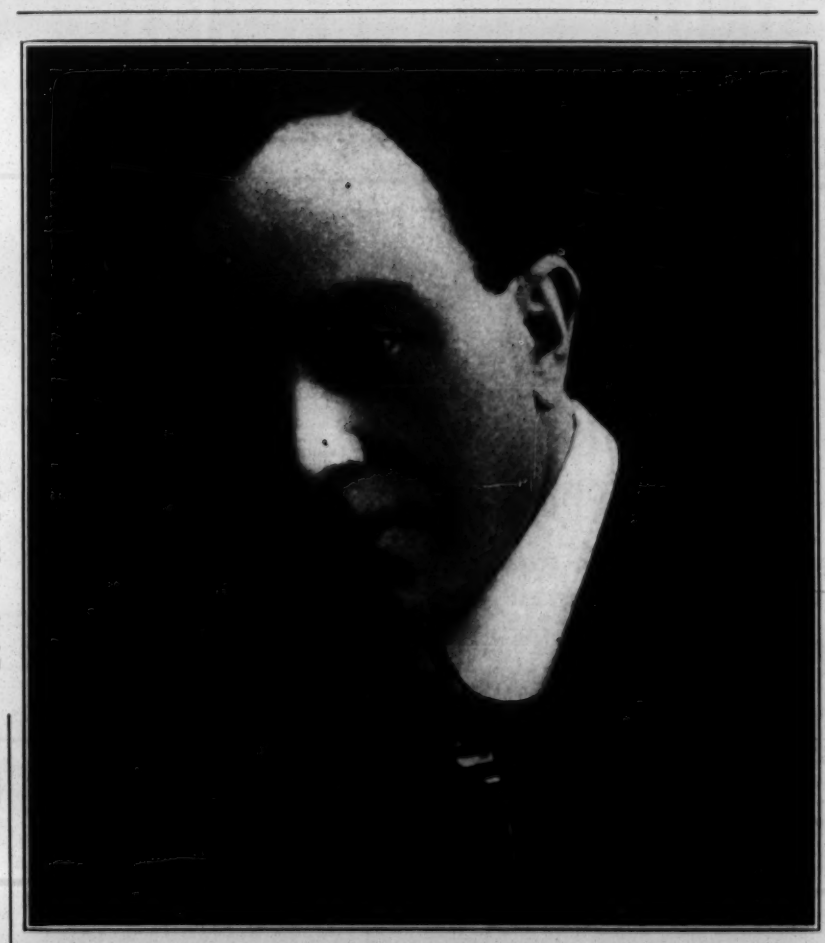
C. E. G. Theatre Corporation, New York.
Fair and Carnival Supply Co., New York.



FRANK BARCLAY.

Mr. Barclay is an all around actor and a hard working, earnest student of dramatic art in all its branches. He is one of the few who can make himself at home in most any role assigned him. He spent two seasons with the Arthur Nelson musical attractions, during which time he was featured as the "Chauffeur" in "The Girl and the Chauffeur," later playing in stock in Cleveland, O., after which he joined the W. I. Swain Shows, and is this season touring the West with Fred Byers' "Girl and the Tramp." Mr. Barclay leaves the cast of "The Girl and the Tramp" May 1, to join the Ed. C. Nutt Attractions.

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Cotton Tights, very good quality, a pr., 75c.; Worsted Tights, medium weight, a pr., $2; Worsted Tights, heavy weight, a pr., $2.75; Silk Plaited Tights, (imported), a pr., $2.50; Heavy 75 percent. Silk Tights in White, Flesh, Pink and Red only, reduced from $6 pr. to $4; Pure Silk Tights in cream white only, reduced from $6.50 a pair to $5. Shirts to match, same price as tights
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WIG Human Hair, Irish Comedian, Jew, Dutchman, 75c.; Dress Wig, $1.00 and $1.50; Soubrette, $1.00, $1.50; Negro, 25c., 50c.; Ladies' Modern, $3.50; Carnival Paper Hats, 25c. p. doz.; A1 Cotton Tights, 70c.; Silkoline, $1.85. Ask catalog. Klippert Mfg., 46 Cooper Sq., N. Y.

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LIVING up to an established reputation is not the easiest thing in the world, particularly not in these days of wide-awake competition.

When the Carnivals went into Winter headquarters at the end of the season of 1914, and settled down to a well earned rest, we only commenced our real work, so as to be ready for the season of 1915. As stated above, we had a reputation to uphold, and we could not afford to let anyone steal a march on us. And here we are, not only in the swim, but far ahead of all our friends and foes in the business with our latest creation

"BILLY BOY"

The birth of this doll baby will be marked down in the annals of doll history as epoch making, and something never heard of in the "ALL COMPOSITION DOLL" business on the American continent. The assassination of an Austrian archduke started the greatest war in history, and it will prove that we can make everything in America as well as they can in Europe, especially dolls.

It is our honest belief that we have accomplished something in the manufacture of our new doll that we may well be proud of, and something we need not be ashamed to label: "MADE IN AMERICA." There are several points we wish to bring out.

Firstly, our doll is lighter than anything heretofore made in this country. Approximately four pounds (think of the saving in express rates). Second, our doll is, commercially speaking, unbreakable; or in other words, hard to break under ordinary usage. Third, our doll is cheaper than anything of its kind ever produced in this country.

Besides our new Baby Doll, which we feature above, we have added a full line of Soldier Dolls of all nations, 32 in. high and dressed in the correct uniforms of their respective countries.

In conclusion, we wish to say that we ship all orders the same day as received; that we do not misrepresent our merchandise: that our prices are not any higher than what you pay for inferior goods, and that we do not extend any credit.

Write for our latest illustrated catalogue. We respectfully solicit your patronage. Samples sent express prepaid to any part of the United States or Canada upon receipt of $1.25, with the exception of our new Baby Doll. Sample of same $1.50.

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J. C. McCAFFREY will anounce his plans in full very shortly. Rumors have it that he will have a number of exclusives with an exposition company now being organized in St. Paul.

JOE WEINBERG has six concessions with Harrington's Great Southern Shows.

MORE than twenty-five concessions were at the George Washington birthday celebration recently held at Laredo, Tex. Paul Hunter being in the lead.

CHAS. E. MEYERS promises some stores all in a class by themselves this season. He is capable of doing it. Since we come to think of it he is not far behind any of them in the punch board line. It will be remembered that he originated the Persian Rug wheel.

GOSS AND CO. of Detroit, according to Felece Bernardi are hard to beat when it comes to tops for concessions. He bought fifteen of them last season. Maybe more this.

You cannot buy a Clock hoopla on tick.

HARRY WITT recently closed contracts with Irv. J. Pollock, general manager of the Rutherford Shows, for eight first class concessions. All red, white and blue tops, all uniform. He also signed up with Meyerhoff & Levitt Shows for seven concessions of the higher order. Mark Witt, assisted by Louis Rathburn, will manage the latter stores.

MARK WITT has been opening stores of all sorts in the New England country this Winter.

WHAT do concession people do in the Winter time?

HARRY WITT operates the Witt Novelty Co., with headquarters in Dorchester Mass. Last season he was with the Joseph G. Ferari Shows, with some wheels and quite a number of other concessions.

COLORED TOPS, colored side walls and a new color for seats, poles and stakes will help to drive originality and distinction to the appearance of any midway.

ALARM clock wheels should wake the natives up. Ha, ha! Denoting chagrin.

CHAS. BARTHEL will leave Kansas City very shortly for Chicago, where he will make his headquarters until the opening of the Great R. L. Carroll Carnival, with which company he will have several concessions.

PERCY COURT will probably "pop-it-on" at some stands when things get in motion for the season. Great Britini is requested to note

LEWIS.—You write first from San Francisco.

VERNA STEVENS will have one of the Gauthier knife racks with the Ed. A. Evans Shows.

CARNIVAL.—The Hempstead Fire Department will conduct an open aircarnival in connection with the Convention and Tournament of the Southern New York Firemen's Association, during the week of June 7-12. For concessions and all information apply to WILLIAM L. POWERS, 36 Terrace Ave., Hempstead, N. Y.

In answering ads. please mention CLIPPER.

PARKS AND FAIRS

STATE MEETING OF FAIR ASSOCIATION.

The annual State meeting of the Pennsylvania Association of County Fairs was held March 9, at the Bolton House, Harrisburg, Pa., at which the following officers were elected:

President, Wm. G. Murdock, Milton.

Vice presidents: Walter R. Buckman, Byberry; T. W. Pielette, Towanda; Geo. H. Fowler, Stoneboro; A. J. Hinrichs, Washington; all of Philadelphia.

Secretary and treasurer, J. F. Seldomridge, Lancaster, Pa.

Executive committee: John A. Bollman, Lebanon; F. H. Marvin, Mansfield; Jos. E. Einstein, Carlisle; R. M. Wilson, Milton; W. Wake Morgandage, Corry.

This association had prepared and have now introduced in both the Senate and Legislature, a bill asking for a larger State appropriation for county fairs, also passed a resolution that hereafter any fair association having trouble in regards to payment for concession or privileges, not paid in full, or bills not paid by horsemen, to said association, such association shall at once report to the secretary, and he immediately send notice thereof to all the secretaries of their association. The meeting was well attended, being the largest attendance at any annual meeting held by the association.

THE DELAWARE STATE FAIR 1915.

The decision of the directors of The Delaware State Fair, at Wilmington, Del., to hold the fair at nights, as well as day, has met with the unqualified approval of the citizens of Wilmington, because Wilmington, being essentially a manufacturing city and of more than 100,000 population, thousands of mechanics having steady employment have been unable to attend the fair during the day.

This decision to hold the fair at night was made out of deference to this vast army of good spenders and it should prove a harvest for the Midway shows and concessions who thus will have a double chance at the money here.

As the Midway will be one of the special features of the fair, all good, clean attractions will want to include this live wire fair on its circuit for 1915.

J. Leonard Johnson, who again has charge of the attractions and concessions, will assure all of locations where they will be sure to get the money. Address him at No. 1 West Fifth Street, Wilmington, Del.

FRED MARDO has changed his address to the Orpheum Theatre Building, Boston, Mass. He is now booking the Loew acts in New England parks and fairs.

RESERVOIR PARK, Paris, Ill., opens season Sunday, May 16. Boating, bathing and band concerts are the attractions Wednesdays and Sundays.

SMITH'S PARK, Clinton, Ill., will open May 30, with free moving pictures as the attraction.

EAGLES PARK, Brazil, Ind., which opened last season is being dismantled and will be offered for sale for residence purposes. Poor street car service is cause given for closing.

LAUGHTER'S PARK, Seelyville, Ind., opens May 9. Roller skating, dancing and moving pictures are the attractions every night, with band concerts Sundays.

CO. B. ARMORY, Terre Haute, Ind., is being converted into a roller skating rink.

C. D. KETCHUM has opened a new rink at North Terre Haute, Ind.

SEELYVILLE, IND. new rink opened March 7.

YOUNG'S GARDEN, Sam Young, manager, will open season May 15.

FOREST PARK, five miles North of Terre Haute, Ind., was laid out several years ago by a stock company, with the assurance when completed a car line would be constructed from Terre Haute, but the line was never built, consequently the park was closed, and has only been used for picnic purposes since, and last season proved a popular resort. Edgar Coffey has leased the park and will open May 30, an up-to-date amusement resort, including a bathing beach. Band concerts every evening and Sunday, with hourly auto service from Terre Haute.

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WM. NELSON, 514 E. 4th St., So. Boston, Mass.

ED. W. BUFORD has leased twenty acres in residential section of Nashville, Tenn., and will open an amusement park.

NORWOOD PARK, Clarksburg, W. Va., opens May 29.

THE VICTOR AMUSEMENT CO. will open their park near London, Ont., on May 24.

CYCLE PARK, Dallas, Tex., opens May 2.

LUNA PARK, Mansfield, O., opens May 1.

ELYSIAN GROVE, Tucson, Ariz., opens April 25.

ORANGE LAKE PARK, Newburgh, N. Y., will open May 30.

COOK'S ELECTRIC PARK, Evansville, Ind., will open May 16.

GENTLEMEN:—
"Unaccustomed, as I am, to public speaking—"
Aw! Forget that stuff—(Red Onion.)
THE ORIGINAL
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Is now $60.00 Net, F. O. B. Aurora.
THE CONCESSIONAIRE'S MINT—NOW READY FOR YOU
Write for special illustrated literature—FREE.
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CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

WHILE you are alive be a live one.

HERBERT A. KLINE is said to have made a very extensive trip through some of the Southern States recently, around Montgomery and so on. Wonder what is up?

MANAGERS.—Get your route straightened out right.

CHAS. VAN NORMAN, of incline bicycle high diving fame, was seen in Chicago recently. He was with Wortham & Allen some two seasons ago.

WALTER K. SIBLEY'S diving queens must like the big water show. They are all signed up for another tour with the redoubtable Walter K.

"HERMAN Q. SMITH, press agent World at Home." 'Tis well.

AMORITA (Mrs. Baba Delgarian) had a lay off week in Chicago last week. She is still with the burlesque. She opens her carnival season April 12, in Leavenworth, Kan., with Delgarian & Zinney's Garden of Allah.

A WISE IRISHMAN once said: "Many men speak twice before they think once." How true.

JAMES PATTERSON AND FRED BECKMAN were visitors on business in Chicago last week.

R. L. LOHMAR has been chosen to be among the big ones in days to come. Now he is general agent for Tom W. Allen.

JIMMY WALTERS is in Chicago. Has been there for some time.

WHERE is Blondy Baskin?

BABA DELGARIAN AND MIKE ZINNEY have been very busy in Chicago for the past two weeks on the committee that has been getting funds for the Armenian Relief Association. They are said to have been very successful in raising several thousand dollars.

K. NEIMY will have one or more shows with Nat Reiss when he opens in or near Chicago some time in May.

ARTHUR DAVIS.—Welcome to the fold of general agents. We predict much success for you as the general advance manager of the Famous Nat Reiss Shows. Arthur, thought you would finally fall in line.

IF YOU are a "grouch" don't be sore at anyone else but yourself if the world don't notice you. You don't belong in the carnival game where real fellows are.

T. M. WARREN AND FRANK J. NOETHEN have received a cordial welcome as auditors of The Showmen's League of America.

CON T. KENNEDY and Wortham & Allen and Rice & Dore have the right idea. Spread the paper and splash the printers' ink.

JAKE FENN returns to the Nat Reiss fold as secretary and treasurer. How many years has he been serving Nat in that capacity, you say? We answer oh, many, many.

HE MAY have been a clea-ver boy in the bottcher shop, but in the carnival business? Us won't reply now. He may grow up to be all right. Gee, that hit him square in the eye.

JOHN P. MILLER will have a carry-us-all and big Eli wheel with the Famous Nat Reiss Shows, if you please. John P. came from Indianapolis to Chicago recently to confer with the genial Nat.

FRANK ALLEN, formerly with the Great Clifton-Kelly Shows, claims he is retired from the carnival game. He is at his home in Pittsburgh, Pa., according to our friend M. A. Stice, who just returned from there to Chicago.

THE Standard Engraving Co. of New York, says: "Make good. Don't make excuses." That's good stuff. How many do? All should.

MORAL.—Why worri? Even the matches loose their heads.

E. R. BENJAMIN will have his show with Heinz & Beckman and not with L. J. Heath's United Shows, as heretofore announced.

GEORGE R. STEVENSON will have a big musical comedy with L. J. Heath's United Shows to be known as the Tipperary Girls. Ten female and three male artists to comprise the roster. Looks good from here. George R., are you from Boston town?

BEN ROSENTHAL is dead. It is sad news. We are sorry to lose him. He was one of the real popular "bookers." His many friends in the fair and carnival world will mourn their loss. May he rest. He played a square game. "Big Ben" they called him.

YOU can smile more out of a man than you can "bawl" out of him. Remember this.

COL. E. O. SKIFF is in Chicago.

MAX GRUBER'S big animal act is among the features booked for the Herbert A. Kline Shows. Some acts. You know them.

K. G. BARKOOT.—How many State fairs are you going to play? Al. F. Gorman says at least three.

CHAS. S. HATCH won't say yet. We hardly think he will leave us this season. Chas. S. is still enjoying home life in Chicago. Nothing like a nice home. Boys, think of that this Summer when you are on the road. Save up a little. Never mind what the "Onion" does.

MANY of the stars and dancing queens of the carnival world have lent their services to burlesque this past Winter. Some very successfully, we are told.

LESTER ROSE is a carnival press agent now. Wonder if we will get Harry F. Both of them were connected with the Western Bureau of THE NEW YORK CLIPPER some time back. That Western office of THE OLD RELIABLE is some good school to graduate from.

BARNEY S. GERETY came from San Antonio to Danville, Ill., and thence to Chicago, some days ago to be with those present in the windy town. Barney S. makes his headquarters at the Grand Pacific Hotel, and seems to enjoy its hospitality. He is due back in the Alamo City soon to take up the work of handling the coin with the C. A. Wortham Shows. That proficient one declares there is really no limit to the "Little Giant's" cleverness, and that his present season's offerings will for one real fact startle the carnival world at the opening at the Battle of Flowers. It must be so. Look who is with it.

HARRY E. THURSTON closed his museum in Indianapolis, March 1, and came to Chicago, where he is making his present headquarters. While in Chicago he is very busy placing the "Tango Waltz Ride," of which his brother Howard (Thurston, the great magician) is responsible. Harry says: "One of them will be in Riverview, Chicago, when it opens for the season." He expects to leave shortly for New York and Eastern points to place that ride in some of the leading resorts patronized by amusement seekers during the Summer.

THERE they go again. "Remained over the second week at the request of the mayor and city officials thing." Please do not do it, you make it bad for the carnival business in general, and the others that come after you. One week in any town and city, and the ntives are ready for you to go hence. He are right on this, too. Yes, we know it.

D. C. MCDANIELS made up his mind to go with the Tom W. Allen Shows, we are told. He is due in Webb City, Mo., about now. D. C. spent nearly all of the Winter in Leavenworth, Kan., making trips to Kansas City ever so often. He will have a show and some other things with Tom W.

BERT WARREN will manage the carry-us-all with the A. B. Miller Greater, opening in Moberly, Mo., or was it the big Eli?

W. A. SPENCER AND MRS. W. A. are now making their home in Leavenworth, and with W. R. Ben Nar are getting the Temple of Mirth framed-up to be with the Jarvis-Seeman organization when it opens in Sedalia, Mo., in April. Guess that is the opening stand. Am he right? Yes, Harry.

Two or more of the large carnivals will take a stand or two in Kansas City, Mo., in the early part of the season. They will handle them like big city propositions. Bound to be sucessful, if so promoted.

R. F. TREVELLIC, of the Westrn Vaudeville Managers' Association fair department, says he is one of THE NEW YORK CLIPPER'S best boosters. He likes the way it handles the outdoor business news. R. F., thanks for the good things you have to say for THE OLD RELIABLE.

WHO knows what the carnival of to-morrow will be? It grows and grows.

THE INTER-STATE PRESS SERVICE, of Chicago, is putting over some great publicity for some of the carnivals. It is a good system. Yes, system.

C. H. ARMSTRONG is growing as a big showman. Watch him at the Riverview Exposition this Summer and at the fairs this Fall.

THE WORLD AT HOME closed about nine fairs and celebrations during the fair managers meeting in Chicago. Some of the big, big State fairs.

C. P. ESLICK has engaged James F. (Col. or Doc.) Barry to do the talking on the front of his ChuChu Girls with the World at Home this season. He starts in at Davenport, Ia., we are told.

MORAL.—If you have the goods deliver them. Never mind substitutes or "bunk."

J. S. BAGLEY is still in Chicago. He says he has not fully decided yet. Wonder why?

LUMAN C. MANN, once in the East as a talker and lecturer, is now in and around Chicago. He is one of a few successful lecturers on moving pictures. He was given some strong endorsements by the press of Milwaukee during a recent engagement there.

TALKERS.—Read W. X. MacCollins' words to talkers in this issue. Mac knows whereof he speaks. He is still in Chicago waiting for the call.

"HE DID NOT GO in the carnival business to be a p-l-k-e-r." Moral.—A-d-v-e-r-t-i-s-e.

W. B. BARKER, of the Co-operative Acts, is makinug Chicago his home, as usual.

RHODA ROYAL'S statue horses will be featured in the society horse show with C. A. Wortham. You knew that before. Oh, well, that's all right.

ARTHUR BODKIN, son of M. S., will be with the C. A. Wortham Carnival when it opens in San Antonio. Arthur is at present at his home in Chicago.

MANAGERS.—You must have a press agent. All live managers have. Get a good one and get him now. Moral: If you expect your picture to hang in the "Hall of Fame" you must have a literary agent.

BUCKSKIN BEN.—Do you put out your own carnival or do you take out the Wild West Dog and Pony Show? Let's hear from you. How were things in Cambridge City, Ind., this Winter.

FRANK REED.—Where are you now? Frank, when we begin to get ready to open we always think of the former members of the lots. Are you with us now?

NAT REISS expresses himself as highly pleased at the results obtained from his recent ad. in THE OLD RELIABLE. Nat reports that he is framing up in great shape.

THE lookers and bookers were very busy during the recent gathering of the fair managers. Which is the better of the two, the "looker" or the "booker"?

AL. F. GORMAN at this writing is in Chicago. He reports things in the routing line of the K. G. Barkoot Carnival as going along fine. The route shows that Al. F. must have done some fast stepping since joining the K. G. forces.

LEO CURLEY will be one of Felece Bernardis agents when he opens. Leo has been in Chicago nearly all Winter.

JAMES J. FORD.—Heard you had retired. How is the Pacific Coast? What about the big sparkler?

MAUDE JAMESON will have a concession again with the C. A. Wortham Carnival. Probably something like a hoop-la.

JACK SLOTKIN, of the big bird store, is still around among the boys in Chicago.

AL. LATTO is due to leave Chicago about now for Webb City, Mo. the opening stand of the Tom W. Allen Shows. See Al's ad. in another column of this issue. He wants agents. He is all well again. He never looked better.

SAMUEL GLUSKIN AND CHAS. E. MEYERS have joined hands for a short tour. They are due to leave Chicago shortly, for San Antonio, Tex., to play the Battle of Flowers, at which stand Myers has some ex's. Some jump. But some concessionaires. You can always reach either of them by addressing NEW YORK CLIPPER.

IKE FRIEDMAN'S experience should serve him well as director of concesions with the Rice & Dore River Exposition.

D. J. O'BRIEN, the candy manufacturer, of Omaha, is coming out shortly with an announcement that will no doubt prove interesting to candy wheel men. They do tell us it is a dandy package.

CONCESSIONAIRES, AGENTS AND ASSISTANTS.—Don't call every man that comes up in front of the "store" a "chump" if he does not happen to take to your wares. Said "chump," as you are wont to call him, may be the man that owns the town. We know lots of so-called "chumps" that can buy and sell some near wise "guys." Harken until this.

IKE LEWIS is in Chicago. Has been for some time. He did not remain long in San Francisco.

WHAT some of them will have this season—but where? Jas. Owens, dolls; A. C. Jenson, big Ben alarm clocks; Sam Burt, plate boards; Harry Filmore, cat rack; J. A. Smith, dart gallery; C. E. Levine, high striker; H A. Millbone, cane rack; Chas. R. Love, swinging ball; Harry Jack ?, Ike Faust ?.

JOE HARRIS is still in Chicago. He may be getting out soon. We wonder where?

IKE FAUST is still in the Windy City. He will be out on the road soon. Ike is a great NEW YORK CLIPPER booster.

CHAS. E. MEYERS has been suffering with a soe finger. It did look as though it would keep him from working for a while. It is better now.

COME here, boys, and rack these canes.

JOE END, of the Fair Amusement Co., did step around very lively during the recent fair managers meeting in Chicago. Step in and see him in his Chicago office. He is a live one.

O. M. HUNT writes from Iowa City, Ia.: "The most successful tabloid musical comedy on the road to-day, 'The Whirl of Mirth,' plays three days, March 18 to 20, at the Globe Theatre, Kansas City. Have the band and committee to meet me. I am a busy man. I do at least twenty-five minutes' work in three days. Give my best regards to the Mayor of K. C. and THE OLD RELIABLE. We are at the Orpheum, Lincoln, Neb., for the first half."

C. W. PARKER, from Leavenworth, Kan.: "What's a good name for a crazy house? Ed. A. Evans wants to call his 'A Long Way to Tipperary.' Charles Andress is delighted with his new machines. Plenty of news, but no time to write now."

HOWARD FOGG, from Los Angeles: "I have contracted for the coming Summer with Foley & Burk. I bought the entire show of Don Carlos and Howard Fogg, and will continue it under that name. Howard Fogg and W. J. Williams, owners; Mr. Fogg, manager, and Mr. Williams, treasurer; Bobby Killiam, producer; Joe Brown, props; John Walker, cage attendant, and Tom Williams, hostler. The show has been in Winter quarters since Jan. 29, when we took charge. It has all been built over new and re-painted. We have added five monkeys and one baboon, as well as adding to and improving the famous monkey hotel. Have new banners. With a strong frame-up we feel certain of a most successful season. Open with Foley & Burk, at Fruitvale, Cal., on April 6. I have been for years a reader of THE NEW YORK CLIPPER, and think it one of the best of its kind ever published. Foley & Burk will have ten strong attractions. Write me the prices of page ads., and size of spaces."

MR. AND MRS. WALTER BAXTER, from Platina, Nev. Dear Pal, "Onion." "This is some place; seven houses and seventeen tents. A fifteen room frame hotel. It is a new town, just starting up. There are some wonderful mines. So far they have found gold, silver, zinc, copper and platinum. From the latter the town derives its name. We have a one-room cement house and burn wood and oil lamps. The nearest railroad is at Jean, Nev., twenty-three miles away. You have to come or go from there by stage. I get THE CLIPPER every week. There are about five hundred miners here. We seldom see a paper. We are raising chickens and expect to have a garden in three weeks. Drop us a line for old times' sake, care Ripley P. O., Platina, Nev. Regards to all."

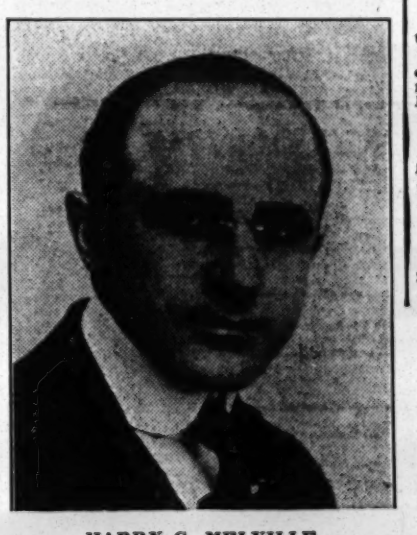
WM. DONNESON, manager the Jack Kline attractions from New York. Dear Mr. Hewitt.—"Wish to thank you for all courtesies extended. Wish you every success."

SAMUEL AND JOE EDER represented the Eder Manufacturing Company, Milwaukee, at the fair managers meeting in Chicago.

AL. HEATH is a carnival manager now. He makes his headquarters in Chicago.

HARRY C. HUNTER, president of the Harry C. Hunter Shows, from Youngstown, O.: "I have my show about completed. Wish you every success with your big issue. I will remember THE NEW YORK CLIPPER."

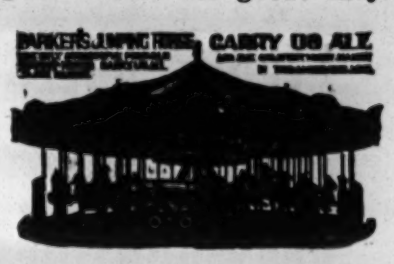
PRICES ALWAYS THE SAME.
STEIN'S MAKE-UP
NO WAR PRICES
SOLD EVERYWHERE.



HARRY G. MELVILLE
Is the Western manager of the New Toy Manufacturing Company, with headquarters in Chicago. He is a member of The Showmen's League of America, and one of the most popular and aggressive individuals in the outdoor amusement field.

THE PARKER PORTABLE JUMPING HORSE CARRY-US-ALL

THE PARKER PORTABLE JUMPING HORSE CARRY-US-ALL will be the star money-getter with the great majority of carnival organizations during the season of 1915.



More than 77 per cent. of them used Parker machines exclusively last year. There are good reasons for this, which I will be glad to explain.

The "Parker" is the only real portable machine. It has imitators but no competitors. Its distinguishing features are fully protected by letters patent, and infringers will be prosecuted to the full extent of the law.

The name "Carry-Us-All" is now copyrighted. It will be a guarantee of the best obtainable in a riding device.

PRICES AND FULL PARTICULARS MAILED UPON APPLICATION

C. W. PARKER, Leavenworth, Kansas

ILLIONS'
CARROUSEL WORKS

THE ILLION CARROUSELS have been recognized as THE LEADERS by every showman of note the country wide.

We manufacture the latest and most improved type of CARROUSELS suitable for either park or portable purposes.

PRICES RIGHT at a saving of 30 to 40 per cent. We sell horses separately, and have a large stock on hand ready for delivery. Catalogue Free. Address M. C. ILLIONS & SON, Coney Island, N. Y.

F. E. PILBEAM MIKE GOLDSMITH
PILBEAM & GOLDSMITH AMUSEMENT CO.
WANT MOTORDROME AND SHOWS

Plantation, Dog and Pony, Animal, Crazy House or anything that's new.
PRIVILEGES—All Paddle Wheels still open; Hoop-La, Cook House, Palmistry, Ball Game, Knife Racks and Jewelry Game.
WANT Party to furnish and run Seven-In-One Show. We have complete outfit. Want People for Pit Show, Freaks, Novelty Acts, Animals, etc. Musicians for Band or Organized Band, Free Acts, Net High Diver with Outfit, Advance Man. This Company showed 15 weeks in Detroit last season. Address
PILBEAM & GOLDSMITH AM. CO.
DETROIT ADDRESS: 89 West Montcalm St. MIDDLEVILLE, MICH.

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TENTS TO HIRE. FLAGS AND ALL CANVAS WORK
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CARNIVAL NEWS

THE BRUNDAGE SHOWS.

LEAVENWORTH, Kan., March 20.—With no detail left undone, and after months of preparation, two carnival companies will fly the banner of S. W. Brundage, the No. 1 company on its sixteenth annual tour, and the No. 2 company on its "initial tour."

S. W. Brundage's announcement for the coming season that he would send on tour two shows caused considerable flurry when first learned, as many who have been looked upon as the persons who "knew about everything which was to come off" learned for the first time that they were acquainted with but few facts of what Mr. Brundage's future plans were to be.

Mr. Brundage will be general manager of the No. 1 show, and Homer V. Jones, for the past several years associated with Mr. Brundage as assistant manager and treasurer, general manager No. 2. The shows could be assembled in three days in their entirety.

M. T. Clark is general agent; Ed. F. Feist, special agent; Ben S. Benson and J. J. Todd, promoters; W. J. Richards, auditor; W. Clark McClurg, publicity, and H. C. ("Dad") Jones, lot superintendent. Merl Evans, chief musician, will have charge of the bands on each show.

The combined shows will be transported on twenty-four cars, of which eight are standard Pullmans, two baggage and fourteen flat cars.

Each show will play three day stands in a city, and whenever a large city is contracted the shows will be combined and play as one. From present indications, whenever the shows combine it will make one of the largest carnival companies assembled.

"Marshall's Happy Days In Dixieland" will be managed by Leon W. Marshall, a prominent producer of high class minstrelsy, with thirty-five high class entertainers and special band of twenty pieces. A daily street parade, which will be elaborately prepared. Harry Earle's Famous Dog, Pony and Monkey Circus will be featured again this season. There will be the Fox Trot Girls, a big musical revue, Schoene & Gibson, managers, leaving nothing undone to make this attraction one of the best on the road; Teske's Model Working Farm, Joe Teske, manager, will be a mechanical offering; the Crawfish Boy, J. J. Todd, manager; The Miracle, Earl Stanfield, manager; Krail's Kongress of Wonders, R. N. Crail, manager; Morgan's 15-In-1, F. E. Morgan, manager; the animal show, Rodney Crail, manager; Trip to Mars, Willis Guillory, manager; The Submarine, Len Crouch, manager, and several others.

Each show will have one of the largest Parker carry-us-alls and a Ferris wheel. Autodromes under the management of H. S. (Tubby) Snyder will be with each show, with young women divers.

The combined shows will open the season in Leavenworth, week of April 19, under the auspices of Abdallah Temple, Nobles of the Mystic Shrine. A big week is anticipated.

RODNEY N. KRAIL, from Leavenworth, Kan. "Dear Friend 'Onion:' Am through building. Now painting. My ad. for the Spring number goes in with S. W. Brundage."

EARL ENOS, from Danville, Ill. "Friend 'Onion:' I am sorry I did not see you before leaving Chicago. Am as ever."

A. A. PILGRIM, from Comanche, Tex. "Dear Sir: I wish to state that I will not be with any carnival this season. I see it published in THE CLIPPER that I might be with C. A. Wortham and also Doc. W. Y. Turner. Am sorry that I cannot make a half dozen out of myself, but it is impossible. Will not be with any carnival this Summer. Will either be with the Golmar Bros. Circus or the 101 Ranch Wild West. My wife and children send best."

AMERICAN AMUSEMENT CO.

The busiest place in El Reno, Okla., is the Winter quarters at El Reno, Okla. Everything will be ready for March 27. We play seven days, including two Saturdays, under the Firemen, and with a $100,000 pay-day, it looks like a big one.

Our General Manager H. A. De Vaux's private car will arrive about March 20.

J. F. Murphy will arrive in a few days from New York with his new $6,000 Mangel carrousel. Prof. Lepore's fifteen piece concert band is rehearsing. Mrs. Boyd, sister to Mrs. J. F. Murphy, is here for a few days' visit.

Under the supervision of J. Sullivan, our new panel fronts and immense twenty-four foot electric lighted arch are nearing completion.

Mr. Murphy's Ferris wheel and Busy City and all of the company's paraphernalia are receiving two new coats of paint.

Charles Sumner, general agent, made a flying trip to headquarters, after closing several good contracts in the wheat belt.

We will carry eight shows, two riding devices, twenty concessions, three free acts, and Lepore's and a fifteen piece band.

Executive staff: H. A. De Vaux, general manager; J. W. Bratt, assistant manager; Charles Sumner, general agent; Miles S. Beamer, secretary; Doc Collins, special advertising promoter; Prof. Martin, trainmaster.

MR. AND MRS. HARRY C. HUNTER and Mrs. Hunter's brother, Richard B. Bucklin, and wife, of the Hunter Shows, were in West Philadelphia, O., recently, to attend the funeral of Mrs. Hunter's brother, Seth, who died of pneumonia March 2. The deceased lost his wife a few weeks ago and, when attacked by the dread disease, apparently made no effort to rally. Seth had many friends who will hear of his demise with sorrow. He was forty-two years of age.

ALPINE, the Florida fat girl, and her husband, Louis H. Aiken, have signed for the 1915 Summer season with the Bill Aiken Amusement Co., opening in Defiance, O., about May 1.

THE Great Rutherford Shows, under direction of Harry and Irv Polock, will again be in the field with a bigger and better organization than heretofore. Many new shows have been added, and it is said that all new fronts are being made ready.

HARRY DUNKLE and his Great Arena Shows will again be to the front. Harry has the route thing done to a turn. He claims to have the best of his career this season.

THE NEW TOY MANUFACTURING CO.

Makers of the "LIGNUMFIBRO" DOLLS, Stuffed Amimals, Toys and Novelties

THE KINGS OF 'EM ALL

Main Office and Factory: - 143 BLEECKER ST., NEWARK, N. J.

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OUR "LIGNUMFIBRO"
GUARANTEED
CUTIE KID
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Ready for Shipping

OUR 30 IN.
"LIGNUMFIBRO"
GUARANTEED
CHARACTER DOLLS
Including
Scotch Laddie, Jockey, Baseball, Sailor, Soldier, and the Foreign Soldiers In Regulation Uniforms

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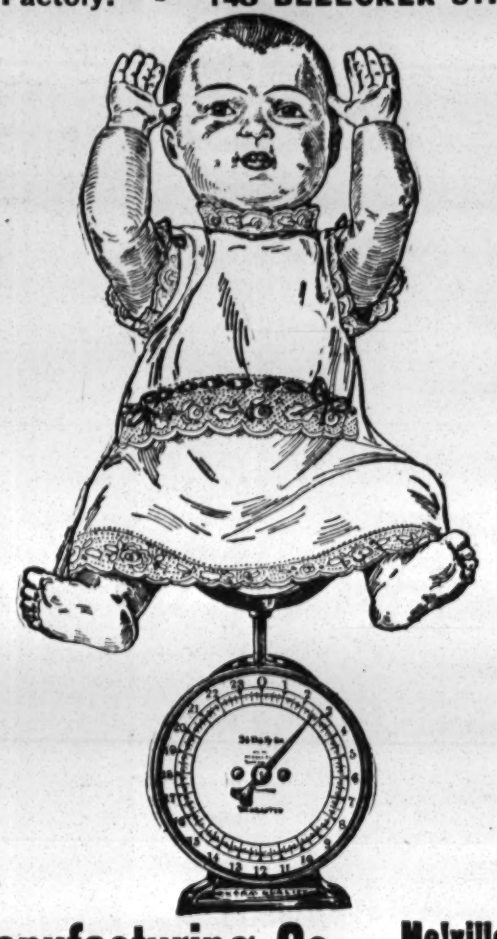

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TEDDY BEARS
BEAR DOLLS
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PADDLES and PADDLE WHEELS

Write for our Free 8 foot Banner and Catalogue
Sample 30 in. Doll, $1.25
Cutie Kid, $1.50
Deposit on all orders, Balance, C. O. D.

The New Toy Manufacturing Co.
THE KINGS OF 'EM ALL

Melville's Concession Exchange
20 So. Market St., Chicago
Write and We will Place You

SHOWMEN'S LEAGUE OF AMERICA ADOPTS RESOLUTION ENDORSING C. O. M. A. FIGHT AGAINST SOUTHEASTERN PARKING CHARGE.

(*Special to* THE NEW YORK CLIPPER.)

CHICAGO, Ill., March 20.

At a meeting of the Board of Governors of The Showmen's League of America, held at the Grand Pacific Hotel, Chicago, this afternoon, a resolution endorsing objections made by the Car Owning Managers' Association, which is fighting the parking charge and increase in party-rate instituted by the Southeastern Passenger Association, was adopted and A. H. Barkley, general agent of the Con T. Kennedy Shows, was appointed, as a committee of one, to represent the S. L. of A. in conferring with Wm. Todd, representing the C. O. M. A.

Resolution as adopted, reads as follows:

Whereas, the Southeastern Passenger Association has agreed to levy a parkage, or demurrage, charge of Two Dolars ($2.00) per car per diem upon all private cars.

And Whereas the Car Owning Managers' Association has, after due consideration, seen fit to object to the same as being contrary to all business rules and rights governing show-owned cars as prohibitive.

Now Therefore Be It Resolved by The Showmen's League of America, that we heartily endorse objections made by the Car Owning Managers' Association, per William Todd, Fayetteville, N. C., their repsentative.

And be It Also Further Resolved that The Showmen's League of America, individually and collectively, make every effort to have the ruling abrogated or amended in such form as to be uniformally fair to the interests of traveling showmen using private cars or trains.

And Be It Further Resolved that a copy of this resolution be forwarded, by the secretary of The Showmen's League of America, to the Southeastern Passenger Association; William Todd, representative of the C. O. M. A.; A. H. Barkley, appointed by the S. L. of A. as its representative in co-operating with the C. O. M. A.; *The Billboard* and THE NEW YORK CLIPPER, and to all interested.

President John B. Warren presided at the meeting of the Board this afternoon and the following members of the League were present: E. C. Talbot, Lew D. Nichols, C. H. Armstrong, John Miller, M. S. Bodkin, W. J. Sweeney, J. T. Clyde, Edward P. Newman Jr., Warren A. Patrick, William Judkins Hewitt, Jack Beach, Arthur Davis and Al. Latto.

The next meeting of the Board of Governors of the Showmen's League of America, to which all members of the organization will be urgently invited to attend, will be held in Chicago during the Ringling Bros. Circus engagement in April, the exact date to be announced by the President, at which meeting will be discussed the advisability of raising the initiation fee, Aug. 1, 1915, and the inauguration of life members at One Hundred Dollars each. Signed, WARREN A. PATRICK, Secretary.

WORTHAM & ALLEN INTERESTS.

BY DICK COLLINS.

(*Special to* THE NEW YORK CLIPPER.)

SHREVEPORT, La., March 18.

TOM W. ALLEN SHOWS.

Almost the entire outfit of the Tom W. Allen Shows is now ready for the road, with but little to do. The attractions will be shipped North from Shreveport to Webb City, Mo., the opening stand, March 25, where the shows that have been built here will be augmented by several others from San Antonio, which will go on direct, A. J. Cooksey's Ferris wheel and McLaughlin's merry-go-round, which has been Wintering in Austin, Tex.

Capt. Ament arrived to-day from Los Angeles, and will take charge of the London Ghost Show, which is nearly completed, under Joe Conley's supervision, elaborate banners having been painted by Manuel, the celebrated Brazilian artist.

Ed. Latto is here attending to his brother's concessions and busy building and painting in Winter quarters. Latto must be going into the wholesale business as a full car load of merchandise arrived here this morning for him.

Master mechanic Fisher with his assistants have completed a splendid job on the tableaux wagons and band wagon, and the calliopo is redolent with new gold and paint.

Taken altogether, Tom W. Allen, with his mile of shows and equipment has about as near an ideal carnival organization as it is possible to imagine and is framed in the most up-to-date manner throughout.

C. A. WORTHAM SHOWS.

Word comes from San Antonio from Mr. Wortham that he is all ready for the opening at the Battle of Flowers, in that city, April 19 and week. The last finishing touches are being made and all that there is to do at present is to wait for the big date.

Mr. Wortham will attend the opening of the Tom W. Allen Shows at Webb City, April 5, when the two partners will separate, each going their different way, Mr. Wortham to open his aggregation, and Mr. Allen on his way North.

THE Moose Lodge is to give a Spring carnival and efforts are being made to book the Con. T. Kennedy Shows. The Kennedy Shows made their initial appearance here last season and offered the best line of attractions ever seen here with a carnival company.

THE Sibley Superb Shows open May 3, near New York.

THE Great Sutton Shows open at Madison, Ill., April 10.

THE Landes Carnival Co. opens April 12, at Abilene, Kan.

A. B. MILLER SHOWS open April 20, at Moberly, Mo.

THE Heinz Beckmann Shows open April 10, at East St. Louis, Ill.

THE National Exposition Shows open April 24.

SMITH GREATER SHOWS.

With the announcement of the opening, April 12, an atmosphere of real hustle has settled over the quarters in Augusta, Ga.

The organization reflects great credit upon the three Smiths, "Pop," Chris. and E. K., for their capable and efficient management.

E. W. Weaver is to be the general agent.

Attractions include: John B. Cullen's Minstrel Show, augmented by a ten piece colored band.

T. E. Kinhead "Ten-In-One Show," Tom Ellis, "Freddy, the Armless Wonder," Maw Tate, midget show; the Art Mystery, hippodrome and vaudeville show, Smith's Hurdlers, Henry Hart's Ely Ferris wheel.

There are about thirty concessions, including Vandivere's wheels. Prof. Scelsci and his Italian Concert Band will furnish the music.

The first appearance of the shows will be on Broad Street, Augusta, during week April 12, under the auspices of the Eagles.

EVANS PREDICTS PROSPERITY.

Dick Evans, general manager and major domo of Evans & Co., Chicago, paints a rosy picture of the future for the concessionaires on the circus and carnival lots this season when he says: "Sizing up the situation from all its angles, I can see nothing but prosperity in store for the boys with the dolls and novelties. They will be stocked up with a line of goods such as they have never had before, and good times are coming back with a bang in the very near future. Our firm is alive to the ever growing demand for wares that are novel and attractive, and we will have some surprises to spring this Spring and Summer season.

LOOKS FOR BIG PARK SEASON.

C. H. Armstrong will have a great line-up of shows at Riverview Exposition, Chicago, this season, and he is very much impressed with the belief that 1915 will prove a banner year for this famous amusement resort. Mr. Armstrong will also have three feature attractions with the World at Home, which opens at Davenport, Ia., May 1.

ZEIDMAN & POLIE are busy making ready for the big opening. As usual, it is expected they will have one of the best, as they are always looking spic and span. Lots of new things will be presented.

G. R. O'CONNOR has not yet decided as to just what he will do the coming season.

E. F. ETHIER will no doubt go out with the Maxwell Shows this season, operating a ball game. He was with the same trick last season.

GEORGE HARKINS reports everything ready for the grand opening of his concessions with the Greater Anthony Shows. George will have about five games, all good. Among those who will be with George this season are: Dave Little, treasurer; Dave Edwards, assistant treasurer; Carl Northbart, transportation man; Billy Coulter, advance and press man.

CARNIVAL MEN HUSTLING.

The Carnival Men's Association continues to gain in membership, and many prominent carnival showmen are joining. Among this week's list of new members are: H. A. De Vaux, C. W Parker, George Reynolds, Punch Wheeler, Jack Benson, Max Zeitlin, Jack Gavett and Fred Muller, of THE CLIPPER.

The initiation fee of $2 will be raised to $5 after April 1, and all carnival showmen and concessioners are requested to send in their applications without delay to the Secretary C. M. A., 1431 Broadway, N. Y.

THE SYDNEY WIRE MODEL MIDWAY.

Shows are fast growing, and Sydney "Live" Wire reports that he has already signed four shows and ten concessions. Wire is now out booking towns, but is spending two or three days a week at his office. Peerless Pendleton will have a hypnotic and second sight show with the Sydney Wire outfit.

STEVE MULCAHY spent a day in New York last week. The National Exposition opens in Southern O., shortly.

JACK BENSON left New York, Monday, after joining the C. M. A.

HARRY WITT has seven concessions with the Rutherford Shows and eight with the Levett-Meyerhoff Shows.

FAIR SECRETARIES—CELEBRATION MANAGERS

Do You Want **CONCESSIONS** That Will Satisfy Your Patrons

and not conflict with Goods handled by your local Merchants. I have those kind of Concessions. STRICTLY FIRST CLASS. Let me hear from you.

SAMUEL GLUSKIN
Care O'Brien Candy Co., Omaha, Neb.

WANTED DELAWARE STATE FAIR
WILMINGTON, DEL., Sept. 6, 7, 8, 9, 10 DAY AND NIGHT

MIDWAY ATTRACTIONS and Concessions of every description, (except wheels and "Girlie" Shows.) Can get big money here, day and night. Attendance 150,000 Only Fair in the State. Write, wire, call.

J. LEONARD JOHNSON, Concession Manager,
No. 1 W. 5th St., Wilmington, Del.

FEW EXCLUSIVES TO RESPONSIBLE PEOPLE

A. A. POWERS is general agent of the Rice and Dore River Exposition Co.

ARTHUR DAVIS is general agent of the Famous Nat. Reiss Shows.

THE Commercial Amusement Co. will open in Minnesota, on May 8.

THE Wm. Gause Shows open May 1, at Fort Wayne, Ind.

THE World at Home Shows open at Davenport, Ia., May 3.

THE American Amusement Co. Shows open March 22, at El Reno, Okla.

THE Cotton Carnival will be held at Galveston, Tex., July 22 to Aug. 1.

THE Big Bridge dedication at Ford City, Pa., will be held April 1-3.

THE Great American Shows play on the streets at Hot Springs, Ark., March 20-27.

THE C. A. Wortham Show opens at San Antonio, Tex., April 19, at the Battle of Flowers.

PARKS AND FAIRS.

CHANGE OF DATES.

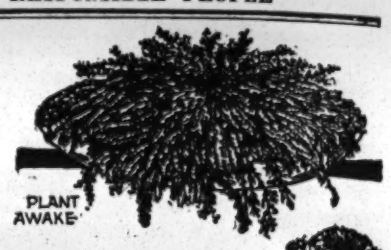
The Southeast Texas Fair Association has changed the date of their fair, at Beaumont, Tex., to Nov. 12 to 20, inclusive. See ad. on page 35.

THE Valley Theatre, Syracuse, N. Y., will have musical comedy and light opera for the coming Summer season. The Valley Amusement Co. will operate the theatre. The company will be organized through the Witmark Music Library.

THE Choctaw Railway and Lighting Co., having discontinued Lake Park at Dow, Okla., as a resort, and have moved all the buildings to San Souci Park, located about one mile east of the city of McAlester, on the line of the Interurban, running from McAlester to Hartshorne, which line reaches the towns of North McAlester, Krets, Alderson, Bache, Dow, Halleyville and Hartshorne. At San Souci Park will be erected in time for opening of the season, dance pavilion, skating rink, airdome, shooting gallery and swimming pool, which will be managed by Stanley Dewtre. The park which contains several hundred acres and much natural scenery, including a creek of running water, will accomodate several thousand people, will be managed by Richard Gill, traffic manager of the Choctaw Railway and Lighting Co. The base ball park lays adjacent to San Souci Park, and will be equipped with grand stand and contain fine racing tracts. The managements of both parks are sparing no expense and will make the entire premises as attractive as possible.

CAYUGA LAKE PARK, ten miles from Geneva, N. Y., by direct trolley line on Cayuga Lake. When opened for the coming season it will have a much more attractive appearance than heretofore. The entire pavilion is to be built over, the exterior painted and the dancing floor enlarged. George Bachman and George Hagar, both of Auburn, who have been conducting the Temple Theatre in Canandaigua, and who have had charge of the Pavilion's orchestra for several years, will have charge of the amusement features of the park for the next three years. The dancing floor will be at least half as large again, the North porch on the pavilion will be twenty-five feet wider, the entire grounds are to be re-furnished, and the "amusement zone" is to have some brand-new features. Work on the pavilion began March 17, and will cost $5,000.

RIVERSIDE PARK, Agawam, Mass., a few miles below Springfield, on the Connecticut River, is to open its Summer season, Memorial Day. Since the closing last Fall, all the old buildings have been brightened up and many new and surprising features will greet the public at the popular resort when it opens the last of May.



$1,362.75 Profit In 3 Weeks

is the record of one of our salesmen in Pennsylvania, who sold 15,000 of these plants at 10c. each —$1,500; cost him $127.35.

PROFIT $1,362.25

This is no fairy story. This wonderful

Mexican Resurrection Plant

(or Rose of Jericho) is Nature's greatest novelty and biggest money-maker for agents, salesmen, mail-order men and premium users. Looks dead, but placed in water bursts in half hour into beautiful, living, green plant, the pride of every household. "Goes to sleep" and "resurrects" at will. Lasts for years, light in weight, easy to ship. Retails 10 to 25c. As we are the world's largest gatherers and importers, we quote these rock-bottom prices: **12 by mail, prepaid, 40c.; 100 prepaid for $2; 500 prepaid for $7.50; 1,000, not prepaid, $10.**

Write to-day for FREE SAMPLE and wholesale price list of other rare novelties.

FRANCIS E. LESTER COMPANY
DEPT. OX3, Mesilla Park, N. M.

SNAKES CHOICE PYTHONS, ALL SIZES. ALSO PINE OR TURTLE HEAD SNAKES. 4 TO 6 FT. LOWEST PRICES. HOPE, 35 N. 9TH ST., PHILA., PA.

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The Main Feature at Every Great State Fair, Exposition and Celebration Throughout the United States

THE IDEAL ENTERTAINMENT FOR ALL SUMMER NIGHT FUNCTIONS

OUR GREAT SPECTACLES and DISPLAYS

Will Again Be Seen in a Blaze of Glory Across the Entire Continent

COUNTY FAIRS Are Putting on Our Fireworks Features with Tremendous Success

DAYLIGHT FIREWORKS Wonderful Novelties. The Most Pleasing Attraction for Afternoon Programs

WE ARE NOW CONTRACTING THE FOLLOWING GREAT SPECTACLES

"THE WAR OF NATIONS" "OPENING OF THE PANAMA CANAL"
"THE BATTLE IN THE CLOUDS" "OLD MEXICO"
"THE LAST DAYS OF POMPEII"

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Executive Offices: Suite 1110, NORTH AMERICAN BUILDING 36 SOUTH STATE ST. CHICAGO, ILL.

Sciatica,

Its Cause and Cure

"Sciatica," according to Dr. Twittey of Columbia, "is a disease due either to pressure of tumors on the sciatic nerve, somewhere in the pelvis or in the nerve trunk or to neuralgia, and it is characterized by severe pain. It very often follows lumbago: some cases are caused by impacted feces pressing upon the nerve. Sciatica attacks women more often than men, children being very seldom affected, and between the ages of 30 and 50 the disease is most common. Gout and rheumatism seem to be the active causes of the disease, which is therefore called sciatic rheumatism.

The treatment is varied and many remedies have been tried without success. Rest is the best thing for the trouble, and the more profound it is, the better, and if possible have the limb encased in a splint, so as to prevent any motion. The pain is the most important thing to relieve. Counter irritants, mustard plasters, iodine, etc., have been tried with more or less temporary benefit. Cold applications have proven of value. However, I have found Anti-kamnia Tablets to give the most prompt and lasting relief. Two A-K tablets every three hours is the dose which has proven satisfactory in the most severe cases." These tablets may be obtained at all druggists. Ask for A-K Tablets. They are unexcelled for headaches, neuralgia, and all pains.

NEXT WEEK'S BILLS

U. B. O. CIRCUIT.
March 29-April 3.

ATLANTA—FORSYTH: Will Ward & Girls—Robins—Paul Gilmore & Co.—Lydell, Rogers & Lydell—Frank Mullane—Ower & Ower.

BROOKLYN, N. Y.—ORPHEUM: Boland & Holtz—Ben Welch—Hermine Shone & Co.—Belle Baker—Cantor & Lee—"Neptune's Garden." Three to fill.

BROOKLYN, N. Y.—BUSHWICK: Harry & Eva Puck—Duffy & Lorenz—Meyakos Trio—Harry Breen—Adeline Francis—Mrs. Leslie Carter & Co. Two to fill.

BROOKLYN, N. Y.—PROSPECT: Weston & Leon—Primrose Four—Milton & De Long Sisters—Evelyn Nesbit & Co.—Rialto—Kirk & Fogarty—John Hymer & Co. Two to fill.

BALTIMORE—MARYLAND: Bert Fitzgibbon—The Volunteers—Le Grohs—Franklin & Mordant—Gardiner Trio—Clara Morton & Co.—Wael & Cullen—Nelson & Nelson.

BUFFALO—SHEA'S: Moran & Wiser—Claire Rochester — Kaufman Bros.—Morrissey & Hackett—Five Satsudas—Jack Deveraux & Co.

BIRMINGHAM—LYRIC: Raymond & Heider—Geo. Felix & Barry Girls. To fill.

BOSTON—KEITH'S: Flanagan & Edwards—Marion Littlefield & Co.—Lucille & Cockie—Frank Fogarty—Catherine Calvert & Co.—Keane & Window—El Rey Sisters—Grace De Mar—Rajah.

CLEVELAND — KEITH'S: Hymack—Houdini—Lottie Collins—Rayno's Dogs—Three Jahns—Farrell-Taylor Trio.

CINCINNATI—KEITH'S: Paul Conchas—Edith Taliaferro & Co.—Le Hoen & Dupreece—Three Leightons—Helen Trix—Henry E. Dixey—Frank North & Co.

COLUMBUS — KEITH'S: Britt Wood — Eva Tanguay — J. C. Nugent & Co.—Four Antwerp Girls. To fill.

CHARLESTON, S. C.—VICTORIA. First half: Stoddard & Hynes—Bissett & Scott—Trevitt's Military Dogs—Laird & Thompson—Si & Mary Stebbins. Second half: Billy & Edith Adams—Carman's Minstrels. To fill.

DETROIT—TEMPLE: "School Playground"—Van & Schenck—Chas. F. Semon—Jackson & Mac—Montgomery & Moore—Regina Connelli & Co.—Boudini Bros.—Five Florimonds.

ERIE—COLONIAL: Bernard & Scarth—Pelletier & Co.—Kramer & Morton. To fill.

FORT WAYNE—KEITH'S: Burns & Fulton—Claude Ranf—Mme. Herman & Co.—Dave Ferguson—Whitfield & Ireland Co.—Crouch & Welch—Novelty Clintons—Hines & Fox—Lady Sen Mei—Jane Connolly & Co.

GRAND RAPIDS—EMPRESS: Elsie Fay & Co.—Frank Terry—Schwartz Bros.—Cole & Denchy—Nine White Hussars—John & Mae Burke—Elida Morris.

HARRISBURG—ORPHEUM: Swor & Mack—Henrietta Crosman & Co. To fill

INDIANAPOLIS—KEITH'S: Raymond & Caverly—McLan's Dogs—Mang & Snyder—Ball & West—Hal Stephens & Co.—Lai Mon Kim—Carolina White—Chas. E. Evans & Co.

JACKSONVILLE—ORPHEUM: Mack & Williams—Carter & Waters—Al. Abbott—Kirksmith Sisters—Dr. Herman.

LOUISVILLE—KEITH'S: The Berrens—Andrew Kelly—Lohse & Sterling—Leonard & Russell—Hawthorne & Inglis—Mrs. Gene Hughes & Co.—McCormack & Irving—Smith, Cook & Brandon—Hanlon Bros.—International Polo Teams.

LONDON, CAN.—MAJESTIC: Aubrey & Riche. To fill.

MONTREAL, CAN.—ORPHEUM: Kurtis' Roosters—Ryan & Lee—Cardo & Noll—Bessie Clayton & Co.—Le Roy Lytton & Co.

N. Y. CITY—HAMMERSTEIN'S: Rosie Lloyd—Staley & Birbeck—Stewart & Donohue—Riggs & Witchie—Ben Welch—Norton & Nicholson. To fill.

N. Y. CITY—COLONIAL: Jack Wilson & Co.—M. & W. Cutty—Nazimova & Co.—Lightner & Jordan—Six Water Lillies—Byal & Early—Dancing La Vars.

N. Y. CITY—ALHAMBRA: La Milo—"The Lawn Party"—Toney & Norman—Bert Wheeler & Co.—The Misses Campbell—Ernest Ball—White & Jason.

N. Y. CITY—ROYAL: Willie Ritchie & Co.—Marie Dorr—Geo. MacFarlane—"Eloping"—Stuart Barnes—Matthews, Shayne & Co.

NORFOLK—ACADEMY. First half: Cecelia Wright — Zenda Troupe — James Cantwell. Last half: Ahearn Troupe—McCloud & Carp—Josephine Dunfee.

OTTAWA, CAN.—DOMINION: Toyo Troupe—Herman Timberg—Cameron Girls—Cowboy Minstrels — Edwin Holt's Players — Chas. Mack & Co.

PITTSBURGH—GRAND O. H.: Geo. N. Brown & Co.—Will Rogers—Lyons & Yosco—Olga Petrova—Hearn & Ely.

PROVIDENCE—KEITH'S: Schooler & Dickinson—Edwin George—Ruth Roye—Scotch Players—Henry Lewis—Howard & Syman—Long Tack Sam & Co.—Hayward, Stafford & Co.

PHILADELPHIA—KEITH'S: Chief Caupolican—Bellow — Gertrude Hoffmann & Co. — B. Holmes' Pictures—Barry & Wolford—Morris Cronin & Co.—Jordan Girls—Rice & Cohen.

RICHMOND — LYRIC. First half: Ahearn Troupe—McCloud & Carp—Josephine Dunfee. Last half: Cecelia Wright—Zenda Troupe—James Cantwell.

ROCHESTER — TEMPLE: Miller & Lyle — D'Amour & Douglas—Ethel Green—Sam Mann & Co.—Imhoff, Conn & Coreene—Seven Romas—Toby Claude & Co.—Mascony Bros.

SYRACUSE—GRAND: Leander De Cordova & Co.—Ismed— Salyi Fields—Al. Heenan—Diamond & Brennan—Soretti & Antoinette—Lorraine & Burks—McConnell & Simpson.

SCRANTON—POLI'S: Comfort & King—"The Fashion Shop"—Norton & Nole—Harry Bouton & Co.—Will Milton & Co.

SAVANNAH—BIJOU. First half: Billy & Edith Adams—Carmen's Minstrels. To fill. Last half: Stodard & Hynes—Bissett & Scott—Trevitt's Military Dogs—Laird & Thompson—Si & Mary Stebbins.

TOLEDO—KEITH'S: Burr & Hope—Collins & Hart—"Song Revue"—McLallan & Carson—Harry L. Mason.

TORONTO, CAN.—SHEA'S: Arnaut Bros.—Bert Errol — Nonette—Ryan & Tierney—Claude Gillingwater & Co. To fill.

UNION HILL, N. J.—HUDSON: Mabel Fonda Troupe—Mullen & Coogan—Olympic Trio. To fill.

WASHINGTON—KEITH'S: Jos. Jefferson Co.—Rocher's Monks—Five Annapolis Boys—Josie Heather & Co.—Willie Bros.—Orville Harrold—Jed & Ethel Dooley.

ORPHEUM CIRCUIT.
March 29-April 2.

CHICAGO—PALACE: Franklin & Green—Fannie Price—Billy B. Van & Co.—Maryon Vadie & Co.—Adler & Arline—La France & Bruce—Dainty English Trio—Brown & Rochelle.

CHICAGO—MAJESTIC: Lula Glaser & Co.—Adelaide & Hughes—Moore & Littlefield—Connelly & Wenrich—Dorothy Toye—Haveman's Animals—Milton Pollock & Co.—Mayo & Tally—The Bloodys.

COLORADO SPRINGS—ORPHEUM. Last half: "Woman Proposes"—Elmore & Williams—Elsa Ruegger—Haviland & Thornton—Marie Fitzgibbons — Loyal's Animals — Newhouse, Snyder & Co.

DES MOINES—ORPHEUM: Davies Family—Brown Fletcher TrioMme. Jomelli—Mercedes—Mason, Wilbur & Jordan—Gertrude Long & Co.—Little Nap.

DENVER—ORPHEUM: Mr. & Mrs Douglas Crane—Chas. Grapewin & Co.—Rae Eleanor Ball—Milt Collins—Louis London—Terada Bros.

KANSAS CITY—ORPHEUM: Clayton White & Co.—Kremka Bros.—W. C. Fields—Elizabeth Murray—Nis & French—Stanley & Norton—Hoey & Lee—Marie Nordstrom.

LOS ANGELES, CAL.—ORPHEUM: Ray Samuels—Bertish—Cervo—Chas. Weber—Ma Belle & Ballet—Melville & Higgins—Hussey & Boyle—"Edge of the World."

SIOUX CITY—ORPHEUM: Harris & Manion—Four Amarantha—Jack E. Gardner Co.—Geo. Schindler—John R. Gordon & Co.—Frances Nordstrom & Co.—Four Danubes.

SAN FRANCISCO, CAL.—ORPHEUM: Parillo & Frabito—The Sharrocks—Hyams & McIntyre—Lamberti—Kremolina & Darras—Cressy & Dayne—Bonita—Blanche Ring & Co.

SACRAMENTO, STOCKTON & SAN JOSE CAL.—Split week: Prelle's Dogs—Big City Four—Wright & Dietrich—Wood & Wyde—Maria Lo—Moore & Jenkins.

SEATTLE, WASH.—ORPHEUM: Bowers, Walters & Crooker—Abe Attell—Alan Brooks & Co.—Ridley & Fleming—Geo. Damerel & Co.—Morton & Moore.

ST. LOUIS—COLUMBIA: Charlotte Walker & Co.—Doyle & Dixon—Five Sullys—Solti Duo—Nellie Nichols—Cantwell & Walker—Lawrence & Hurl Falls—Kolb & Harland.

ST. PAUL—ORPHEUM: Cross & Josephine—Louise Galoway & Co.—Ideal—Alice Lloyd—Hal & Frances—Stone & Hughes—Jas. Thompson & Co.

WINNIPEG, CAN.—ORPHEUM: Mme. Yorska—Two Carletons—Carus & Randall—Lee & Cranston—Tracey & Stone Co.

LOEW CIRCUIT.
(WESTERN).
March 29-April 3.

BUTTE, MONT.—EMPRESS: Von Cello—Bryan, Sumner & Co.—Johnson & Dean—Joe Welch—Cook & Rothert.

BILLINGS (BABCOCK) & (O. H.) MILES CITY, MONT.—Split Week: Leonard & Louie—Margaret Farrel—Mrs. Louis James & Co.—Nilrem—Ned Nestor & Girls.

DENVER—EMPRESS: Juggling DeLisle—Stuart Black & Co.—Crawford & Broderick—"Ye Olde Time Hallowe'en"—Tom Mahoney—Ergotti & Lilliputians.

KANSAS CITY, MO.—EMPRESS: Parise—Moore & Elliott—Bell Boy Trio—Gasch Sisters. Three to fill.

LOS ANGELES, CAL.—EMPRESS: Frevoli—Chas. & Sallie Dunbar—Elsie Gilbert & Co.—Bessie Count—Beddington & Grant.

MINNEAPOLIS—UNIQUE: Moss & Frey—Franklyn Ardell & Co.—Maude Tiffany—Kanasawa Japs. To fill.

OGDEN—ORPHEUM: WOLGAS & GIRLIE—Schrodes & Chappelle—Philippi Four—Anderson & Burt—Morris & Allen—Frank Stafford & Co.

PORTLAND, ORE.—EMPRESS: Ben & Hazel Mann—Gypsy Countess—Owen McGiveney—Rockwell & Wood—Bob Tip & Co.

ST. PAUL — EMPRESS: The Kennedys — Sylvester & Vance—"The Auto Bandit"—Madge Maitland—Fanton's Athletes.

SPOKANE, WASH.—LOEW'S: Beth Challis—Klass & Bernie—Tower & Darrell—Macart & Bradford—Clarence Wilbur.

SEATTLE, WASH.—EMPRESS: Arno & Stickrey—Ray Snow—Warren & Francis—"Honey Girls"—Marie Russell.

JUGGLING DE ARMO AND SANBERG AND RENEE replaced Turelli and Lovell and Lovell, on Proctor's One Hundred and Twenty-fifth Street, New York, bill after the second show Monday, March 15.

HUGH J. EMMETT AND MRS. EMMETT will sail for Europe on April 3.

HALLEN AND FULLER put over their new act, "The Corridor of Time," at the Nixon, Atlantic City, N. J., last week, as a big hit.

NAT WILLS starts on the Orpheum Circuit April 5, at Kansas City.

HARRY VON TILZER

HAS HIT THE NAIL ON THE HEAD MORE TIMES THAN ANY WRITER THAT EVER LIVED. HIS MUSICAL HAMMER IS WORKING AGAIN AND HERE ARE FIVE MORE NEW SONGS THAT ARE DRIVING THEIR WAY INTO POPULARITY:

SWEEPING THE COUNTRY BETTER THAN "SUNSHINE NELLIE"

WHEN MY SHIP COMES IN

The great Optimistic Song. Better than any war song. A sentiment to suit the times. Great for opening, closing, single, double or quartettes

THIS IS THE SURPRISE SONG OF THE SEASON

SOMEBODY KNOWS

Better than "YOU MADE ME LOVE YOU." Greatest double song for boys and girls on the market A natural hit

THIS IS THE SONG NEW YORK IS TALKING ABOUT

COWS MAY COME AND COWS MAY GO---BUT

THE BULL GOES ON FOREVER

A sure-fire Comedy Hit for Anybody. Male or female can sing it. Great Doubles and Extra Comedy Chorus

THE ONLY REAL HIGH-CLASS WALTZ SONG ON THE MARKET

MY BEAUTIFUL CHATEAU OF LOVE

If you sang "Last Night Was the End of the World," don't overlook this beautiful song. It has a very effective climax Published in 7 keys

AND OUR TERRIFIC PATRIOTIC MARCH BALLAD HIT

I'M PROUD TO BE THE MOTHER OF A BOY LIKE YOU

The Song That Will Follow Any Song in Your Act and Take a Dozen Encores

HARRY VON TILZER MUSIC PUBLISHING CO.

125 West 43d St. - - NEW YORK CITY

CHICAGO OFFICE: Grand Opera House Bldg., BEN BORNSTEIN, Prof. Mgr.

LINCOLN—ORPHEUM. First half: "Woman Proposes"—Elsa Ruegger—Newhouse, Snyder & Co.—Elinore & Williams—Haviland & Thornton—Marie Fitzgibbons—Loyal's Animals.

MINNEAPOLIS—ORPHEUM: Brenner & Wheeler—Bell Family—Cheerbert's Manchurians—Mr. & Mrs. Gordon Wilde—Bankoff & Girlie—Tom Lewis & Co.—Hopkins Sisters.

MEMPHIS—ORPHEUM: Jose Collins—Travilla Bros.—Nan Halpern—Rebla—Fritz & Lucy Bruch—Costa Troupe.

MILWAUKEE—MAJESTIC: Joan Sawyer & Co.—Walter C. Kelly—Farber Sisters—Brunelle Girls & Stephens—Fisher & Green—Alfred Bergen.

NEW ORLEANS—ORPHEUM: Kitty Gordon & Co.—Reine Davies & Co.—Bill Pruitt—Three Keatons — Chinko — Minnie Kaufman—Ben Deeley & Co.

OAKLAND, CAL.—ORPHEUM: Howard & McCane—Baraban & Grohs—The Cromwells—Burdella Patterson—Jack Kennedy & Co.—Bonita & Hearn.

OMAHA—ORPHEUM: Four Romanos—Rives & Harrison—Ernie & Ernie—Fred V. Bowers & Co.—Mr. & Mrs. Carter De Haven—Brent Hayes—Mr. & Mrs. Jimmy Barry.

PORTLAND, ORE.—ORPHEUM: John Higgins—Lew Hawkins—Hursley Troupe—"The Bride Shop"—Lucille & Lucas—F. J. Ardath & Co.—Ridley & Fleming.

SALT LAKE CITY—ORPHEUM: Alexander McFayden—Horelik Troupe—Bronson & Baldwin—Harry Watkins—"The Wall Between"—Creighton Bros. & Belmont—Hugh Herbert & Co.

JAMES K. HACKETT, it is reported, is discharging all his old debts, from which he had been relieved by bankruptcy procedure some years ago.

PRINCESS TURKIA, an Algerian dancer, was shot on the stage of the Zone Theatre, San Francisco, March 18, by her brother.

A. H. WOODS is arranging for the production of "Common Clay."

JAS. F. LEE will be connected with the B. S. Moss enterprises.

"TRILBY" opens April 5 at the Shubert, New York.

WALLIS CLARK is with the Wm. Faversham "The Hawk" Co.

"A CELEBRATED CASE" will be revived at the Empire, New York, April 5. How about "Rosedale," "My Partner" and "Hoodman Blind?"

"A MODERN EVE" will have William Norris, Georgia Drew Mendum, Lelia Hughes, Ernest Glendenning, Alexander Clark, Cyril Chadwick, Flossie Hope and Hazel Cox in the cast.

"THE REVOLT" cast will include: Vincent Serrano, Alma Belwin, Jessie Ralph, Sam Edwards, Edwin Mordaunt, Craig Miner and Beth Franklin in the cast, that opens at the Maxine Elliott, New York, April 8.

PAUL GILMORE will offer condensed versions of his plays in vaudeville.

MAYOR CURLEY, of Boston, has stopped the production of "The Natural Law" at the Cort.

THE Actors' Fund benefit at Chicago, March 19, drew over $6,000 at the box office.

ROY ATWELL will be with the Joseph Santley revue at the Garrick, Chicago.

VICTOR MORLEY AND CAROL PARSON will appear in a condensed version of "My Best Girl," in vaudeville.

THE mother of Harry and Herman Weber died March 20.

MAUDE LAMBERT will shortly leave the Winter Garden show.

JOHN AND WINNIE HENNINGS sail April 10, for London.

"THE BLUE ENVELOPE," Richard Lambert's production, closed Saturday night, March 20, in Philadelphia. It will go on tour early next season.

JOHN TRACY, scene builder, died March 20 at St. Vincent's Hospital, New York.

LILLIAN GOLDSMITH has joined the Annette Kellermann show.

GEORGE ZARROW was arrested at La Porte, Ind., on a claim for unpaid salaries held against Zarrow & Lange by Bert Bright, Ada Gibson, Frederick Andrews, Bessie Merry, E. F. Martin, James and Kitty Brady.

R. C. KELLEY AND WIFE, of Chicago, are stopping at the Hotel Breslin, New York.

ROBERT WHITTIER will give special matinees of "Ghosts" at the Longacre, New York, beginning April 8.

HOW IS THAT SCENARIO COMING ALONG?

Almost everybody is writing plays for the "Movies," but not everybody who is writing them is selling them.

Are you?

Don't you think an able, frank criticism of your work will be of real advantage to your future efforts?

You may have a scenario which is ALMOST but NOT QUITE good enough for acceptance by the scenario editor.

You could remedy faults if they were pointed out to you, couldn't you?

Here is a bureau of criticism. Its aim is to be of real help to the would-be successful scenario writer. It offers a critical reading of your particular manuscript and a truthful opinion on its possibilities. For the authors who are on the right track, whose work might be available were it not for their ignorance of certain forms, who are not aware that many scenario editors demand the carrying out of certain arbitrary rules—for these there are suggestions, "pointers" to make the journey towards success less trying.

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ADDRESS

CRITICISM BUREAU

43 West 31st St, New York

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TRIBUTE TO AL. G. FIELD CO.

All hail, Al. G. Fields, he's the Minstrel King,
Everywhere you'll hear his praises ring.
For twenty-nine years this title he has owned,
And twenty-nine more he'll keep it and never be dethroned.

His palaces, his cars, that run on wheels galore,
He's monarch of all he surveys, and more and then some more.

A small item I will mention that won't cause any harm,
He's got a tidy country seat, in his *Maple Villa Farm*.

Is he a member of the Elks you ask? Well I should answer rather,
He rose so high in that there club, he can't rise any farther.

His musicians can play, they're something grand
And Billy Bush leads this golden band.
For the instruments they play are all of gold,
By C. G. Conn they're made and also sold.
The uniforms they wear when on parade they flitter,
When the sun strikes them, Gosh, dang it, how they glitter.
When the band strikes up and their music they play,
It makes all the people feel happy and gay.
And at the night show, when the curtain does rise,
The people do smile and gasp with surprise.
For his singers can sing and his dancers can dance,
You should hear them sing and watch them prance.

His principal comedian's name is Bert,
On the stage he's bright, clever and pert.
His face looks so good, dont' be mistaken, I implore,
No matter how his face looks, he a man that's always *Swor*.

His style is droll he just makes you yell,
When he mops up the floor of his first-class hotel.
There's Eddie Conrad, the manager, a jolly nice man,
Who looks after Al. G.'s interest the best that he can.

Joe Coffman is good, has a style that is quiet,
And a laugh that just keeps the house in a riot.
Raymond Wylie is successful in his rendition from Carmen,
Ed. Hughes scores a hit 'cause his voice is so charmin.'

Jack Richards has some voice, puts songs over in great style,
So do Willison and Haberkorn, let that be put on file.
And Kennedy and O'Neil, as Mr. and Mrs. Vernon Castle,
Jehosophat! You ought to see how these two youngsters wrastle.

And John Cartmell as host looks born to command,
And Bonnie Mack as the Queen, makes you say *ain't* he grand.
West Avery's Mississippi Cabaret and plump Harry Shunk,
These boys make you laugh till you think your throat's shrunk.

Then there's Logan and Freilman, Kessener and La Loud,
The beauty of their voices takes you to the world that's beyond.

Then the act on the Ohio, Murphy and Terrill, they are good,
These boys are two cut-ups, well, that's understood.

And the White Polar Bear played by big Henri Niesser,
Gives you some holy scare and that ain't no lie, sir.

Tom Roper, the leader Argall, Worland and Pickins,
Uhrig and Redwins, together they raise the Dickens.

So here's to Al. G. Fields and the boys on his show,
May they have good luck this year and their checks with good health glow.
And for the rest of the season, never play a town that's dry,
For the boys like their beer after the show, and believe me, so do I.
May their season be long, and their business so strong,
That the audience will crowd and push
To enter the door, I can't say any more, but will sign myself, yours, DORA BUSCH.

So hang out your banners and your praises call,
For Al. G. Fields Minstrels is the best of them all.

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SIXTEENTH ANNUAL TOUR

No. 1 SHOW S. W. BRUNDAGE, Mgr. | **M. T. CLARK** Gen'l Agent | **No. 2 SHOW** H. V. JONES, Mgr.

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Nothing too big or too good. We are to have a day and night fair with extra good evening programs.
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CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

MONDAY, March 22.

Charles Frohman's three-star musical comedy will open a limited engagement at the Illinois Theatre, to-night, March 22. "The Girl From Utah" is the name of the production which exploits the three popular favorites: Julia Sanderson, Joseph Cawthorn and Donald Brian.

"What's Going On" left the La Salle Opera House, Saturday, March 20. "The Lady We Love" opens there Easter Sunday.

At the motion picture houses, the Studebaker enters its last fortnight with the "Wild Life" motion pictures, "The Eternal City" coming to this house on April 2. "Uncle Sam at Work" remains at the Auditorium. Hamburger's Ziegfeld offers two feature attractions for the coming week. The La Salle Opera House will not be dark for the coming week as a film production named "The Fight" will be seen there all this week.

On March 28, Frank Craven will bring his own comedy "Too Many Cooks" to the Princess Theatre for an indefinite engagement.

"Life" comes to the Auditorium on April 3.

On April 4, "Going and Coming" comes to the Cort.

April 5, Elsie Ferguson, in Henry Davies' "Outcast" comes to Powers'. On this date, Robert Mantell will act in a repertoire of Shakespearean plays for two weeks at the Garrick.

LA SALLE OPERA HOUSE (Joseph Bransky, mgr.)—"What's Going On?" fourth week.

POWERS' (Harry Powers, mgr.)—David Warfield, in "The Auctioneer," second week.

ILLINOIS (A. Pitou Jr., mgr.)—"The Girl from Utah," first week.

PRINCESS (S. P. Gerson, mgr.)—"Our Children," twelfth and last week.

GARRICK (John J. Garrity, mgr.)—"The High Cost of Loving," second week.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"On Trial," thirteenth week.

CORT (U. J. Hermann, mgr.)—"The New Henrietta," thirteenth week.

OLYMPIC (George C. Warren, mgr.)—"The Crinoline Girl," sixth week.

BLACKSTONE (Edwin Wapler, mgr.)—"Grumpy," third week.

IMPERIAL (J. Pilgrim, mgr.)—Week 21, "Stop Thief."

VICTORIA (H. C. Brolaski, mgr.)—Week 21, "The Girl from Rector's."

NATIONAL (J. P. Barrett, mgr.)—Week 21, "Tess of the Storm Country."

CROWN (A. J. Kaufman, mgr.)—Week 21, "A Fool There Was."

COLUMBIA (William Roche, mgr.)—Week 21, London Belles.

GAYETY (R. C. Schoenecker, mgr.)—Week 21, Girls from the Follies.

ENGLEWOOD (Edw. Beatty, mgr.)—Week 21, Globe Trotters.

MAJESTIC (Lyman B. Glover, mgr.)—Week 22: Eva Tanguay, Mabel Riegelman, James and Bonnie Thornton, James Connelly and company, George Austin Moore, and Haager.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week 22: Gus Edwards' Song Revue, Farber Sisters, William Morris, Walter C. Kelly, Cartmell and Harris, Doyle and Dixon.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week 22: Steindel Bros., Princess Ziri, James Rose, Bessie Browning, the Ellisons, the Belmontes.

MCVICKER'S (J. G. Burch, mgr.)—Week 22: Andrew Mack, Eleven American Whirlwind Beauties, Bob Hall, Franklyn Ardell and company, Klein Bros.

COLONIAL (Norman Field, mgr.)—Week 22: Gertrude Barnes, the Choo Choo Girls, Joyce and West, Meeker and Morris, Bond Morse, Nina Esphey, Heras and Preston.

PAT CHAT.

CON T. KENNEDY WRITES RE: RAILROAD LEGISLATION.

LEAVENWORTH, Kan., March 16.

MY DEAR PATRICK: Your favor of the 4 inst. to hand and in reply will say that after a careful consideration of the conditions existing throughout the business and amusement world, I am forced to the conclusion that the greatest barrier to progress in this country during the past two years has been the unjust legislation against the railroads.

Admitting the war to have created an opportunity for the pessimist to get in his annual hard times declamation, and poor crop conditions in many States to have a tendency toward emphasizing a depression, in many cases fictitious, I firmly believe the legislation against the railroads has had much to do with the general business stagnation.

For the past eight years, the expenses of the railroads have been going up and the income down. The railroads are the largest buyers of supplies in the United States and are the largest employers of labor; one man in every seventeen of the country's population being dependent directly upon the railroads, or dependent upon other employers who are dependent upon the railroads. It is clear therefore, that the welfare of the railroads is closely related to the public welfare generally. The railroads have been forced to curtail their expenses in every possible way. This naturally led to reduction in number of employees, supplies were purchased in smaller quantities, in fact a general suspension of every activity not indispensable to actual service. The railroads contend that an increase of one-half cent per mile on their passenger business will assist them greatly in bringing back normal conditions.

SHOWMAN BEST POSTED.

Perhaps the showman, the most constant traveler, is better able to detect the direct results of enforced and necessary curtailment of operating expense by the railroads, and thus is more literally informed as to existing conditions throughout the country than the "Stay-at-home;" the reader of biased political writings or the self-appointed guardians of public safety.

The ignorance of the farmer in matters of public welfare, the quick-witted political designer, the spasmodic demands of the public at lucid periods to change everything and everybody that some new test might be made of an untried remedy for all financial evils, these and many kindred barriers to good times has undoubtedly served to increase the general feeling of unrest and lack of public confidence, and has greatly hampered the railroads, undoubtedly the greatest of all distributors of progress and universal wealth.

The man who has no axe to grind, who seeks no political patronage, who, through this lack of desire for public emulation can speak of the facts as he sees them without voicing the opinions of thousands of prejudiced constituents, would undoubtedly admit that a careful analysis of the causes and effects of hard times may be traced directly to railroad legislation, and that a less unjust demonstration against the railroads would have produced much more satisfactory results.

This may sound rather queer to the showman who demands "an eye for an eye, and a tooth for a tooth," because of the many restrictions and sometimes unjust demands made upon the showman by the railroad, but these hardships are not always the result of corporation prejudice against shows, but a condition sometimes brought about by the showman himself.

SHOWMEN VITALLY INTERESTED.

When we stop to consider where the showman would be without the railroad—that every city would be a hamlet, that where great buildings of stone, and palaces of commercial progress throughout the great West, now monuments of prosperity, would still be the grazing grounds for the long-horned cattle; when we stop to consider that but for the men who risked many millions of dollars in railroad building, to win millions in return, only then can we fully appreciate all that railroad progress and advancement means to the showman.

In addition to the above, taxes on the various roads in the central territory have increased more than double since 1906. Again, the Parcel Post Law has been a great burden to the carriers, as it has practically doubled the tonnage in mail cars without any additional compensation. The railroads are not finding fault with the various improvements that they have made or are about to make, but feel that they should have some returns to justify these enormous expenses.

No one will attempt to deny the fact that all big corporations have liberally watered their holdings, but how many individual business firms or men of finance have not virtually done the same in a less noticeable way.

When we consider the railroads as a consuming corporation, we must admit they are a great factor in local prosperity. How many small towns are now directly affected by the political onslaught against the railroads?

THOUSANDS UNEMPLOYED.

Thousands of men are unemployed, millions of cars are lying on the side track, thousands of families going hungry to-day, and the showman losing millions yearly by the curtailment of expense by the railroads the world over.

To me, the farmer, the business man, the town builder, appears as ungrateful to the railroad promoters as does the borrower of money, who being lifted from poverty and actual suffering to wealth and affluence, dickers and schemes to beat his benefactor out of the interest as well as principal and knocks him because he fails to do so.

As soon as the people who know so little of the risks of financial investments, the man who demands one hundred per cent. profit on his daily mercantile transactions and yet cries against equal earnings of the capitalist, when the farmer, who demands more for his goods than any other dealer in the world's necessities when these men learn that capital will not be coerced into accepting banking interest on risky investments, so soon will prosperity return, the wheels of industry revolve and confidence again be felt throughout the land.

Why should the man with millions invest his all in a risk that in the event of success he will be allowed but eight per cent. on the money, when he can earn the same amount on his money without taking a single risk. Do you think the farmer or merchant would be content to invest with such legislation as exists in many States, and be able to earn only a corresponding interest in his investment. Not likely.

Go back twenty miles from the railroad, where the farmer possesss fertile lands, where he produces wonderful crops—ask this farmer what it costs him to get his products to the market, and deduct the difference from the farmer who is fortunate enough to possess land within sight of the railroad, and then figure what difference of percentage it means to the latter.

Yet it is this man who is yelling the loudest against the accumulation of capital by railroad magnates. You don't hear it from the other fellow. How gladly the former would assent to some corporation making a thousand per cent., if only such a corporation would risk millions to put a railroad through his land, at least he would not yell until he gets it.

PUBLIC OPINION CHANGING.

I am glad to note the recent pubic expression in favor of a less stringent legislation against the railroads and the cry of "Stop thief" has at least, so far as the railroads are concerned, lulled.

When more definite assurances of protection are offered to the railroad magnate, the great steel and lumber interests will feel a wonderful increase in trade through railroad activities, in view of the fact that twenty per cent of the output of the steel mills and a like percentage of the lumber mills is absorbed in railroad and rebuilding.

So soon as a working agreement is made between the legislators and the railroads, there will be a noticeable increase in activities all over the United States, the shops will open, the passenger service improve, factory wheels will whirl, men by the thousands will be put back to work, soup houses will be closed and business will flourish in spite of foreign wars.

What is true of the textile, packing and grain interests will be realities of all other interests. The cotton market it fast recuperating, and I look for the South, in the Fall, to be back to its normal condition, and the cotton price in keeping with grain, and a great demand for cotton.

While I was in Toronto, three weeks ago, I attended a meeting of business men, and all agreed that business was much better than a year ago. Their factories are all working, and the business outlook unprecendented. Why? Because they have got over their war scare, restored confidence to the people, and everyone is working.

PROMOTE WORTHY ATTRACTIONS.

There is no way on earth for foreign complications to keep us out of at least a good living, and while it is not always a case of the "survival of the fittest" I am confident the showman who spends his time in organizing and promoting a clean, worthy attraction will reap a fair reward for his labors and need fear little from the efforts of those who would spend their time in an effort to keep the other fellow from getting, rather than getting something for himself.

I am striving to make this year's show the best I have yet ever carried, eliminating all minor features and meritless shows and replacing them with more massive and costly attractions though less in number.

We all, no doubt, have reached the conclusion that the public has been educated to better things in all fields of entertainment and this being no less true in the Carnival than other fields of endeavor. I shall try to profit by my recent trips across the country and establish a precedent by offering nothing but the very best to be obtained for public approval.

Thanking you for the opportunity to express my opinion regarding railroad legislation through your most valuable medium, and desiring at all times to co-operate with Showmen who really have the best interests of the business at heart, I am, very truly yours, CON T. KENNEDY.

FRED M. BARNES ELUCIDATES.

To be a successful fair booking agent in the fullest acceptance of the term, it is imperative that the individual aspiring to this honor must not only be a keen judge of talent and know its value, but must, as well, be thoroughly conversant with all the ramifications of the fair he is supplying. In other words, he must constitute himself a working associate with the fair manager, take a hearty interest in the various departments of the fair other than that devoted exclusively to the amusement end of the proposition.

During a recent interview, in Chicago, with a reporter for THE CLIPPER Mr. Barnes said that it was essential that the booking agent does not overload the fair with attractions. He must have the goods to sell, know when and where to place them to the best advantage for all concerned, and see to it that they are delivered on time, and as per contract.

The booking of attractions for fairs and expositions has taken on enormous proportions. An idea of its magnitude is gleaned when it is known that the Chicago agencies placed over $500,000 worth of features with the State fair secretaries during their recent meeting in Chicago, for the fair season of 1915.

DOC. ALLMANN GETS BACK.

W. J. (Doc.) Allmann, of Allmann Bros.' Big American Shows, is in Lancaster, Mo., following his trip through the Northwest, where he surveyed the territory where he will play many return dates this season. The doctor came back East filled with Western optimism. Montana, Wyoming, Nebraska, Idaho, Colorado, Iowa and Missouri all look good to him, and he is some judge of times and territory. His shows this year will be the best he has ever had. The season will open in Lancaster in April. A large contingent will be on hand for the opening from Kansas City, Leavenworth, Chicago and Omaha.

BECKMAN IN CHICAGO.

Fred Beckman tarried a few hours in Chicago this week, and made a call at the Western Bureau of THE OLD RELIABLE on his way to the Winter quarters at East St. Louis, Ill., where the Heins & Beckman Shows will open April 10. Fred was looking fine. "The Days of Forty-nine" helped to swell the bankroll this Winter, and things look mighty good for the H. & B. Shows this coming season. Mr. Beckman wears his S. L. A. button with pride. "Vive la League" is his slogan. He chimes in with his partner, Heins, in saying that not a stone will remain unturned to boost the S. L. A. whenever and wherever occasion offers.

TALBOTT WILL BE READY.

B. C. Talbott, general manager of the World at Home, declares that everything will be in proper shape for the opening of the 1915 season, at Davenport, Ia., May 1. The machine shops have been turning out new equipment and going over the paraphernalia which created so much favorable comment last year. The World at Home is a title that suggests the bringing together of many things from many lands. The organization this year will carry out that central idea in a manner to evoke the enthusiasm of patrons all along the long and comprehensive route.

In due time and in a fitting manner a waiting carnival world would be made acquainted with a wealth of detail covering the general ensemble of the World at Home. But he was not backward in sending a message of cheer to the readers of the Special Outdoor Amusement Number of THE OLD RELIABLE. "Tell them for me that never was I so confident of success as I am this year. Bumper crops and high prices and a return of real prosperity is in store, and the World at Home means to share in the good times, and hopes that all in the outdoor amusement field will prosper in great measure."

As second vice president of the S. L. A., Mr. Talbott predicts an ever increasing stride for that organization. He was made a life member at a recent meeting of the League.

ALL ABOARD FOR FRISCO.

The story of the Showmen's League of America special train to the Panama-Pacific Exposition, as exclusively published in last week's issue of THE NEW YORK CLIPPER, had hardly gone the rounds of the various Winter quarters of the country when Con T. Kennedy, the father of the scheme and who will assemble the train, was bombarded in Leavenworth, with letters and telegrams from showmen who desire to make the trip to the Pacific coast. It is a trifle early to outline Mr. Kennedy's plans, but anyone that knows Kennedy will take it for granted that the "special" will be all that and then some. The S. L. A. tourists are sure to be royally entertained at the various stops along the way to Frisco and when the bunch lands in the "Paris of America," Kennedy and his confreres will be handed the keys of the city.

THE OLD FRIENDS' CLUB OF AMERICA is having some important meetings recently, as several changes in the by-laws and constitution have been suggested. The membership is between 500 and 550, to most recent additions to the list being J. W. Harpstride, Jack Montgomery, Victor E. Lambert, Ted Snyder, George B. Sweet, Albert Harland and Richardson Cotton.

MAX ANDERSON, who died in New York recently, leaves two sisters and a brother, all in Philadelphia. His real name was Max Ahrenburg. It was not generally known that he owned four of the Fitzi & Havlin houses, in Indianapolis, Columbus, Dayton and Cincinnati.

THE SAFETY ELECTRIC CO., Chicago, has moved to more spacious quarters, at 537 North Dearborn Street.

CHARLES DUFFIELD OPTIMISTIC.

Charles Duffield is the general manager of the Thearle-Pain Fireworks Display Co., of Chicago. Furthermore he is one of Chicago's greatest optimists. He believes that the year 1915, in spite of contrary conditions that are puzzling the minds of many, will prove a prosperous one for attractions and exhibitions of merit, properly conducted. Duffield is a conservative business man, but a plunger when it comes to giving quality and service. "The War of Nations" will be the newest pyrotechnical spectacle to be produced by the Thearle-Pain forces. The "picture" will be one of grandeur, and woven through the scenario will be a thrilling story of activities on the European battle fields. The bombardment of a city, showing the demolishment of a mighty cathedral will be most realistic. Dropping of bombs from aeroplanes and Zeppelins will add realism to a scene of carnage amidst the thunder of siege guns. Drills and maneuvers of troops and hand to hand conflicts with cold steel will be brought out in The War of Nations.

BRONCHO JOHN WILD WEST.

J. H. Sullivan, manger of the Broncho John Wild West with headquarters at Valparaiso, Ind., was a recent caller at the Western Bureau of THE CLIPPER, in Chicago, and announced that he was making preparations for a big season in 1915. Broncho John is a well known character in the West and played an important part in early Indian warfare. He is the proud possessor of many war credentials praising his prowess as a fighter and a scout who saved many lives and prevented many battles. His attraction is being booked for fairs, parks, celebrations and free street fairs. The performance is a realistic one and brings into effect all of the Wild West features in an attractive manner.

Mr. Sullivan is a chapter member of The Showmen's League of America and will generously participate in "Showmen's League Day," August 5, by sharing a portion of the receipts of Broncho John's Wild West, to help build up the big benefit fund for the League.

As manager Sullivan remarked to a CLIPPER representative, "It is simply remarkable the wonderful strides being made by the S. L. A. I am proud to be a member of the organization. I predict a great future for it. Its officers are men of standing in the amusement world. The aims and objects of the League are worthy ones and the membership is sure to grow until the organization will become a great power for the general good of the entire tent show fraternity."

Charles Duffield is a charter member of the Showmen's League of America, and one of its staunchest supporters. He looks for big results on "Showmen's League Day," August 5, when the outdoor shows, large and small, will give a portion of their receipts towards the S. L. A. fund.

Real fireworks are always a welcome attraction and Duffield is ever striving to evolve spectacles at once novel and stupendous.

MAY AND JUNE found themselves in Chicago recently without work, as a show they had rehearsed with, closed after the first performance, and a physician advised that Miss June must have an operation immediately. They were in a tight place. Friends sent them to Dr. Hubert Miller, the Actors' Fund physician, who diagnosed the case and found an operation was not necessary, and had the team working last Saturday night.

HAROLD BUSHEA WRITES.

MOBERLY, Mo., March 17.

MY DEAR PAT: In my opinion the most valuable asset a circus or carnival possesses is the least used.

The contracting agent goes into a town all smiles, politeness, oozing good fellowship and good cheer; he tells the committee or the city officials of the character of his organization, its sound business policy and that the management and every one connected with the show are fine fellows and gentlemen whom it will be a pleasure to meet. The show comes into town for a week, or a day, and from the minute the train pulls into the railroad yard, each and every member is under the espionage of some of the inhabitants. The small boy that watches the process of unloading forms his opinion, which is retailed at the breakfast table, the folks at home repeat what "my boy says;" it then goes the rounds of the neighborhood and a sentiment "for" or "against" is born. The local freight agent, railway employees, teamsters and every one around the station size up the show people and form their opinions. When the show moves on to the lot there is another crowd to observe every movement. The bread man, the meat man, feed contractor, owner of the lot, or if it be a carnival located on the streets, the adjacent property owners, and in fact every "hanger on" or idle visitor listens to every word, and they are holders of sentiment "for" or "against" the show.

Here is where the big asset comes in; "Courtesy," that spells it and covers it all. It costs nothing to be polite, to answer all questions in a kindly and courteous manner. The grocer that delivers supplies to your cook-house is entitled to consideration; he should be relieved of his supplies, his bill properly O. K.'d and told where he can get the money that is due him; it don't hurt to take him to the ticket wagon and introduce him to the cashier; it helps to spend a little time with the lot owner, and incidentally the neighbors surrounding the lot. They may ask for tickets and if you have to refuse them, the refusal can be couched in such terms that they will not feel insulted but that they have made an unreasonable request. Your agent may have written back that some of the city officials, local supply dealers or newspapers are "bad members," or "stick ups" or even worse, but the agent has done business with them and you can be on your guard just as easy with a courteous manner as by starting the trouble with a bawling out. Let the local party be the one to uncover his methods and then meet and parry with a velvet hand even if you have to have a pair of "knucks" inside the velvet cover. I have in my own experience come in contact with people that were not even genteel "highwaymen," "low brows," out and out grafters and by treating them as if I thought they were on the level, made good Indians of them; every man in the business has had the same experience and while it is galling to have to look into a crook's face and smile when your inclination is to smite him "hip and thigh," it must be remembered that every man has his friends and a certain following that are influenced by his version.

The people in any town are your customers, and no good business man will tolerate his employees ruining his trade. We, of the amusement world are too prone to regard every man that hands us his money as a "sucker" and our natural enemy; if he comes on the lot and don't like our goods we feel as though he had insulted us, but we walk out of stores every day in the week without purchasing because the goods offered don't please.

Mr. Owner, try it the coming season; call your staff together and read them a lecture on courtesy and politeness to the public and insist that they set the example to their assistants. The Canadian Pacific Railroad gets out bulletins to all agents and employees dealing with this very subject, and this has its effect.

Try it one season and see how it works. Put up a few signs around the lot, "POLITENESS FIRST." Yours very truly, HAROLD BUSHEA.

[Boys! Cut this out and paste in your note book.—Pat.]

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CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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The newest and best arrangement for carrying clothing embodied in this trunk. Every comfort of the home right with you in the Hotel or Theatre. SEND FOR CATALOGUE.
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"UNCLE SAM'S REQUEST, DO STOP THE WAR AND LIVE IN PEACE"
Two copies for 5c. Also Ballad Song, "MY MOTHER," 10c per copy; chorus most beautiful. Address orders to
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For Teeth Act
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We are the headquarters for Handcuffs, Leg Irons, Mail Bags, Straight Jackets, Milk Cans, and in fact everything in the escape line. Big new illustrated catalogue which also contains a complete line of Tricks, Puzzles, Jokes, Cards, Dice, Ventriloquist Figures, and Illusions FREE.
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PROF. HORNMANN, 249 W. 38th St., New York.

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THESE ARE A FEW OF THE ACTS THAT HAVE CONVINCED US THAT

"ALL FOR THE LOVE OF A GIRL"

Lyrics by JOE YOUNG and ED. LESLIE Music by GEO. W. MEYER

Is a Hit Song. Now we want to convince those who are not using this Number to send for it at once and add a real Hit to their Act.
Wonderful catch lines. Also a Special Double Version.

A GREAT IRISH MARCH SONG

"I'll Be Back In Me Low Back Car"

A Hit wherever sung. One of those sure fire, real applause getters.

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"Put It On, Take It Off, Wrap It Up, Take It Home"

The song you've been looking for. Now released. Very, very funny.

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MELODY LANE.

BY JACK EDWARDS.

"I DIDN'T RAISE MY BOY TO BE A SOLDIER" GAINING EVERY DAY.

To Leo Feist goes the credit of publishing the greatest hit in the past five years.

Not alone has this wonderful song by Al. Piantadosi and Alfred Bryan been the most sung song in vaudeville, but the general public concede and other publishers proclaim it the greatest song hit ever released in song history. And the strange part of it all is that instead of the sales falling off, as is generally expected of songs of this nature, each week ends with an increase over the last. It's another sample of the wonderful "Feist System," that has as a foundation a policy that should be put in force by other houses.

The professional staff, under the leadership of Phil Kornheiser, has made a record for itself in the last four years that will stand for some time. Phil is deserving of all the success that can be given him. He is always on the job and never fails to grasp an opportunity when it presents itself. The Leo Feist Company are making popular songs as standard as classic numbers.

A new era is forming in the popular song industry, and the Leo Feist Company are the originators.

A WITMARK BOOSTER.

Ed. Slim Pressler is now one of the M. Witmark forces, and is busily engaged demonstrating "Auntie Skinner's Chicken Dinner" and "Sprinkle Me with Kisses," two of the firm's feature songs.

RUBY WITH MILLS.

Herman Ruby, until recently connected with the Abrahams Company, is now associated with F. A. Mills, and is assisting Max Silver in popularizing "Be Careful, Mary" and "When It's All Over."

"VIRGINIA LEE" CLAIMED AS FIRST 1915 HIT.

Mike Morris, general manager of the Joe Morris Music Co., took exception to an article on this page last week announcing "The Little House Upon the Hill" as the first 1915 song hit.

Mike says that "Virginia Lee," Jeff Branen and Arthur Lange's beautiful Southern song, is being featured by more vaudeville acts than any song now on the market. The sales of the song have already gone over the quarter-million mark, and several weeks more of boosting will send it on its way to the much desired goal of a million copies.

ALL VAUDEVILLE SINGING "I'M ON MY WAY TO DUBLIN BAY."

Only a week old, Stanley Murphy's latest Irish song, "I'm On My Way to Dublin Bay," is sweeping the country from Coast to Coast.

Under the wonderful work of Mose Gumble and his force of assistants, the song is likely to prove as popular as "Tipperary."

A great campaign has been planned by the Remick concern. Such artists as Frank Fogarty, Bessie Wynn, Maggie Cline and hundreds almost as famous, are making the song a feature of their acts, which alone is a guarantee that "I'm On My Way to Dublin Bay" is getting all the required publicity to make it one of the season's greatest successes.

Genial Mose never worked harder on a song since he has been connected with the Remick Co., and he is deserving of much credit for the rapid manner the song has traveled in songdom.

BOTSFORD AGAIN WITH REMICK.

George Botsford, who was announced in these columns several weeks ago to have gone into vaudeville, has abandoned his proposed tour and is again on the job at the Remick office, demonstrating his latest song, "Come Over to Dover," a splendid quartette number.

MUSIC MEN GIVE MINSTREL SHOW.

A dozen or more of the boys connected with the different music houses went over to the Greenpoint Theatre, in Brooklyn, last Friday night, and gave the patrons of that house one of the treats of the season. An entire first part of a minstrel performance was given, and the success scored got them a return engagement for this Friday.

The bunch opened the show walking down the aisle singing "When You Wore a Tulip and I Wore a Rose," that met with instant favor. Then the usual gags and jokes followed, each boy getting his chance to spring an old boy and sing a song.

Sammy Smith, Billy Moran and Billy Vanderveer, from Joe Morris, sang "Virginia Lee." Franklyn Wallace, of the Kalmar & Puck forces, obliged with "All On Account of a Girl." Harry and Murray Bloom, from Mills, rendered "When It's All Over." Harry Hoch and Joe Simon, from Feist, gave "There's a Spark of Love Still Burning." Billy Barr and Herbert Claar, from Shapiro-Bernstein, received an ovation singing "Little House Upon the Hill," and Billy Alberts and Otto Spitz featured Maurice Abrahams' "Rufus Band." Franklyn Wallace was interlocutor. Harry Bloom and Benny Alberts, end men.

"SAN JOSE" GOING OVER.

Leo Edwards, who hasn't had much success since his "Isle D'Amour," can now feel assured that another hit has been added to his large array of songs. "San Jose," his latest effort, published by Chas. K. Harris is rapidly gaining in favor, and before another month is past Chas. K. Harris will be paying the printer some real coin.

Meyer Cohen and Louis Cohn, who made it their business to popularize the Harris songs, are of the same opinion, that "San Jose" will be a sensation in another month.

SHAPIRO-BERNSTEIN'S NEW IRISH SONG.

That Louis Bernstein is always alert to the demands of the singing profession was again shown last week, when he announced Ballard Macdonald and Harry Puck's new Irish rag, "Dancing 'Neath the Irish Moon."

It's the first Irish rag song that has been released in songdom, and the way performers went after it last week gives the impression that it will be another clean-up for the Shapiro-Bernstein Company. Harry Puck has written one of those bewitching melodies that sounds very much like a hit, and the lyrics, by Macdonald, is up to the usual standard of this capable young man.

THOSE IRISH SONGS.

That Irish songs seem to be in demand now is attested by the following list:

"I'm On My Way to Dublin Bay" (J. H. Remick & Co.)

"When It's Moonlight in Mayo" (Leo Feist).

"A Little Bit of Heaven" and "McCarty" (M. Witmark & Sons).

"Dancing 'Neath the Irish Moon" (Shapiro, Bernstein).

"Return in the Springtime, Acushla Macree" (Parke, aDniels & Friedman).

"I'm Thinking They're Making a Monkey of Me" (Maurice Richmond & Co.)

NEW YORK'S FEATURE SONGS.

"The Little House Upon the Hill" (SHAPIRO-BERNSTEIN Co.)
"Don't Take My Darling Boy Away" ..... (BROADWAY MUSIC Co.)
"Chinatown, My Chinatown" (J. H. REMICK & Co.)
"There's a Spark of Love Still Burning" ..... (LEO FEIST, INC.)
"Virginia Lee" ..... (JOE MORRIS Co.)
"I Didn't Raise My Boy to Be a Soldier" ..... (LEO FEIST, INC.)
"Auntie Skinner's Chicken Dinner" (M. WITMARK & SONS.)
"My Little Dream Girl" (JOS. W. STERN & Co.)
"When My Ship Comes In" (HARRY VON TILZER.)
"I'm On My Way to Dublin Bay" (J. H. REMICK & Co.)
"San Jose" .. (CHAS. K. HARRIS Co.)
"When It's All Over". (F. A. MILLS Co.)

THE NEW ANSWER SONG.

The raft of songs inspired by the European crisis led Casper Nathan and E. Clinton Keithley to write a new number for the McKinley Music Co., the theme of which points to the time when hostilities will be over. It is called "I'll Return, Mother Darling, to You," and tells the optimistic story of a soldier boy's return to his tearful mother "at the end of the Winter of sadness." Keithley has originated a sympathetic march song in his best ballad style, and Nathan's words are so closely wedded to the theme of the music that the song is proving an unfailing encore winner wherever sung. John Baxter, generally acknowledged as one of the best song boosters in the West, is winning song contest after song contest with this number in the theatres in and about Chicago. A list of singers who hastened to learn it from speedily prepared pen and ink copies includes: Robbie Meyers, the popular favorite; Chief Lighthawk, the Texas Indian; Tom Abbott, of "A Nut Sundae" fame; Harry Davis, the Chicago baritone, and many others. E. Clinton Keithley is boosting the song personally, materially assisting in making a rapid-fire hit.

Don't forget the first ball of the *"Popular Song Writers' Association,"* To be held Saturday, May 15, At Terrace Garden All songdom will be there.

TEDDY MORSE'S MUSINGS.

Crowds followed—'twas almost a procession,
People gazed as they never had before.
For he was quite unique in his profession,
He didn't write a song about the war!

Said this column in the issue of March 20: "Along will come some simple ditty, go 'right over,' and 'war' and 'peace' songs will be forgotten. Such is the music game." And it's nearly true. Stanley Murphy, worthy president of the "P. S. W. A.," free-lancing one week, has given Remick the goldarndest "song flutter" they've had in some time in his "I'm On My Way to Dublin Bay." The Hon. Altitudinal Alfred Bryan takes a back seat (temporarily, of course) with his "When Mothers Rule the World," and Mose Gumble smiles the first smile seen in weeks. Our only kick is that "Stan" passed up the many poor, starving, unemployed melody writers and "wrote" the melody all by his lonesome, and it's a corker. More power to him, say we.

"Piano beater" we've *been*, and *am*, no, *are*, "Song Writer" we *is*, and *be*, erstwhile "vodervillian," p'rhaps, but "conductor," emphatically NO! Yet, Walt'ill, saying some nice things about us, calls us a "Column Conductor" We would have preferred "Column Motorman," for you see, Walt, me bould bucko, the "Motorman" *runs* the darn thing, gaily or viciously bangs his gong, loudly toots his horn, rides right past you, gives you the glassy eye and no one dare dispute him. Oh! for the life of a Motorman! Thanks, Walt, just the same.

Philip Kornheiser, who doesn't like to be called "Mister" and doesn't care a "professional copy" for his name in the papers (s'afact, too,) dashed onto Boston, dashed back to New York, and double-dashed to "Chi.," where he now is "Roccoboccing" all over the place. Rather a dashing little fellow, nicht wahr?

Does anybody ever buy a copy of these so-called "Jew," "wop" or "bathing" songs The stock room shelves creak and groan the answer.

Something's gone wrong, surely. Where are those "topics of the moment" writers, with their "Charlie Chaplin" songs? "Oh! You funny Charlie Chaplin," "That giggly, wiggly Charlie Chaplin," and don't forget the "Charlie Chaplin" glide. Of course, "Chaplin" is a little hard to rhyme, but as rhyming is a lost art as far as popular songs are concerned, we suggest a few: "Grapplin," "Saplin," "Baffin," "Laugh-lin," "Maudlin," "Ben Linn," "Scrapple-in," "Javelin," ad lib. And you can tack on "lin" to any of these: "Map," "frap," "dap," "lap," "pap," "gap," etc., etc.

Said the Board of Trade to Mr. Leo Feist: "There's a 'little' spark of love still burning!"

Chauncey Olcott has signed with Cohan & Harris, and George M. is to write a show for him next season. With all due respect to the wonderful George, we doubt if he will excel "Jack" K. Brennan's "Little Bit of Heaven" lyric, sung by Chauncey O. this season. That lyric alone stamps "Jack" as a real poet, and Elizabeth Murray truly said of him: "Shure, Brennan, you've got the soul of Tom Moore!"

Some publishers carry such a virtuous and sanctimonious air, we suggest they drape the legs of their pianos.

Just when everything was moving smoothly, along comes a Russian composer, Schriabine, and gives us "color music, and everybody thought it was here all the time. We certainly have had "blue," "green," "red" and "yellow" songs with us right along, for do you not remember "I Don't Want To," "And Then," "Smother me with Kisses," "When I Get You Alone To-night," "I Love My Wife, but oh! You Kid," "and a few other Celectable ditties. But our Russian friend displays a keen sense of humor when he gives "D" flat the color of "Glinted Steel," for he has evidently "free-lanced" or had a "drawing account." "Glinted Steel" comes only from the eye of the publisher when you ask for an "advance," or a larger than usual "touch." Believe us, we've seen it!

Alf. Grant, of Grant and Hoag, grabbed us in the "song zone" recently, and with a recent issue of THE CLIPPER in his hand, exclaimed: "For Heaven's sake, Teddy, tell me where I can get a war song, will you?"

In answer to the many in and out of town inquiries as to the objects, ideas and purposes of the "Popular Song Writers' Association," we repeat: We are organized for the advancement of good-fellowship and sociability among the writers, to do away with unrest and suspician, and for the betterment of conditions generally. You can now see a group of writers conversing like regular humans, whereas heretofore all they'd give one another would be a perfunctory "Hello," and pass on. Any writer of popular songs, lyrics or melodies, who has had one or more published, and is not a publisher, is eligible. Initiation fee, $5; dues, $10 a year. You can send them to Theodore Morse, treasurer, care of THE CLIPPER, 47 W. Twenty-eighth Street, New York, any time you're ready, but make it soon. There will be a big vaudeville show and ball at Terrace Garden, May 15. Tickets, $1 each, and a souvenir journal containing ads., etc., prices from $5 up, and Seymour Brown, care of Remick, will be glad to hear from you on that. And by the way, all moneys are deposited jointly by the secretary, George Meyer, and the treasurer, and a strict accounting will be made from time to time, so rest easy on that score. The "P. S. W. A." means business and is here to stay.

Near-Funny No. 1—What's got fifty-two white teeth, thirty-six black teeth, groans like a sick whale, tinkles like a sun-fish, barks like a duck, doesn't eat, drink, swear, smoke, sleep, or otherwise mis-behave, leads a life of misery, is beaten all day and never says a word? For the first correct answer, will be given a group photograph of all the writers smiling on royalty day.

TAYLOR COMING BACK.

Tell Taylor, who spends most of his time traveling on the Twentieth Century Limited between New York and Chicago, is expected back in New York this week.

NEW KEITH HOUSE.

Negotiations were closed by E. M. Robinson, representative of the Keiths theatrical interests, for the purchase of a site for a new vaudeville theatre, in Paterson, N. J. It is not as yet known where ground will be purchased, but a $200,000 house will be erected, with a seating capacity of about three thousand.

The Keith interests have a lease on the Majestic, which expires about 1921, and it is intended to run stock at the Majestic and popular vaudeville and pictures at the new theatre. Ground will be broken in May, as they wish to have the new theatre ready about December. The house will be called Keith's Palace. It will be managed by W. H. Walsh, now manager of the Majestic.

RISEN FROM THE ASHES.

Last November the Minnelli Bros.' Tent Show was almost totally destroyed by fire at the storage barn, in Delaware, O. Little was saved, and the Minnelli Bros. were obliged to rebuild their outfit at an expense of more than $10,000. As a result the outfit is the most beautiful of any similar attraction traveling. Five hundred additional seats have been added. The scenery is mostly new, the tent is larger and better. Every effort has been made for the comfort of the thousands of friends of this most popular attraction, and the big show will no doubt renew their past successes. All new and better plays have been secured, and the company of actors, singers and dancers is superior in every way ever under the direction of the Minnelli Bros.

NOEL TRAVERS-IRENE DOUGLAS

AND ASSOCIATE PLAYERS

SUMMER STOCK AT THE WIETING OPERA HOUSE, SYRACUSE, N. Y.

OPENS WEEK OF APRIL 5 WITH REBECCA OF SUNNYBROOK FARM

STOCK

WADSWORTH PLAYERS.

Wadsworth, New York.

William Fox might well be proud of the excellent company he has housed in the Wadsworth. There are very few companies like it in or around New York City. A splendid performance on Wednesday evening, March 17, of "The Call of the Heart," was rewarded by a remarkable demonstration from the audience.

"The Call of the Heart" is one of the most interesting plays that has been produced on the stock stage this year. It is full of heart interest, and that counts with stock productions. The story is presented in a different way, and one cannot help but to give his heart out to the wonderful, sacrificing mother. There is not a single fault to find with any member of the cast. They acted remarkably well, and it seemed as though they had been working in the play for the entire season.

What a beautiful woman Warda Howard was as the mother. A picture with her grey wig and her soft, sweet manner. It is as sympathetic a role as has ever been injected in a plot. She was excellent, and there was not a soul in the house that did not love her beautiful character.

John Lorens, as Arthur the third son, (?) portrayed a very honorable character. His acting was fine. His big scenes in the second and last acts were especially commendable. He is an excellent leading man.

As Lord Everlow, Richard Ogden made a perfect roue. He was a fiend incarnate, instilled with the lust for money. It is a difficult character to portray, but Ogden was a big hit in it.

Isabelle Winlocke, as Mrs. Quackenbush, the American aunt, who was hunting a title for her neice, was the oasis of the desert of heavy dramatics. As the newly rich Yankee, she was very entertaining and her loud and coarse voice received many laughs. She is an excellent character actress.

Henrietta Goodwyn, as Vivian Forde, her neice, was extremely sweet. She is a charming ingenue and played her role very naturally. She also proved that she had good dramatic talents.

Jerome Renner, as Alfred, was his father's son. He made an excellent genteel heavy, and was hated by the patrons.

Nell Pratt gave a splendid performance as the crippled and degenrate son of the Lord. Ethel is supposed to be the living example of the sins of the father. Each entrance he made was gruesome and sent the cold shivers running up and down your spine.

Doctor Faulson was portrayed by Bert Wilcox. He gave a remarkable performance as the friendly medical adviser to the family. There was not very much chance to prove that he was very funny, but there are not many in the profession who can beat Wilcox as a comedian. He is clever, and that is about the best compliment one can pay an actor.

"Comrade Jim" is a lovable character, and Carroll Daly was excellent as the Westerner, the real father of the third son of the supposedly Lord Everlow.

Edith Spencer was very good as the parlor maid. Joseph Kirkham, as Parker, the old butler, made the role quite important. Jack Doyle was liked as the chauffeur.

This week, "The House of Lies." *Myles.*

BONSTELLE STOCK.

The Bonstelle Stock Co. is fast becoming a recognized feature of Harlem, and the excellent work done by the members has built for them a very good clientele. "Too Many Cooks" was the drawing power, and they could hardly have selected a better one. The work of the cast was remarkable, and the comedy was put across in a fine style.

Corliss Giles, as Alfred Bennet, was very funny, and his droll way of speaking his lines got him many laughs. Giles is one of the best leading men in stock; versatile to the finger tips. His numerous scenes were cleverly handled.

Jessie Bonstelle, as Alice Cook, was sweet and lovable; looked charming throughout the play and made a big hit in the role.

Robert Adams, a clever juvenile, as Frank Andrews, played remarkably well. He has a very neat appearance.

Mabel Mortimer seemed to be just fitted for the character of Ella Mayer. The "Ferret" could not have been played better. Joseph Lawrence was excellent as George Bennett. His diction is perfect and he was very much enjoyed. Simpson was played to perfection by Hugh Dillman. This young man is a comer and it will not take very many more seasons before he will be at the head of a company. Sue Van Duser could hardly have been better as the mother.

Hardin Rickman was enjoyed in the role of the father. Enid Grey, Lola Stuart, R. A. Bressie, William Thomas, John Austin, Lillian Rosewood, Kathleen Comegys, and Selmar Romaine were all liked in their individual roles.

This week, the "Misleading Lady." *Myles.*

EDWARDS-WILSON NOTES.

Ebert Edwards, manager of the Edwards-Wilson Co., writes: "In reply to my ad. in THE CLIPPER the last week in February, I received over three hundred answers, and they are *still coming*. This is a financially solid company, and we have no trouble in getting the best talent for our little cast. In ninety per cent. of the letters which I have received the writers say they are at liberty 'on account of the unexpected closing' of some company. Our cast is small, but our size is our safety, and we have had a very good season, being one of the very few companies that have lasted out the entire season. When we made the necessary change in our cast four weeks ago, we engaged Charles Newhart and Chester Ray. We have our new repertoire all running smoothly, and are in the midst of our return dates for the Spring, and the managers all agree that the cast is even better than formerly. Our new plays this Spring are all from the pen of Elizabeth Hesket, a rising young Western dramatist, who will be associated with our company hereafter, and we will produce her plays exclusively, as they are written for the personnel of this company, and give each of the cast parts for which they are best fitted.

"Rose and Lois Wilson, two live wire entertainers, are introducing two beautiful new dances, 'The Spring Time' and 'The Wilsonian.'

"Henrietta Wilson's Friday night receptions are a great feature with our many friends.

"Charles Newhart's dramatic readings and songs are winning him great favor, and also drawing patronage for the company.

"We wish to thank THE CLIPPER for past favors and to express our pleasure at the bountiful returns to our ad. in THE CLIPPER columns."

FRED LANHAM, who has been managing the Horne company in New Castle, Pa., is in Akron, O., to take charge of the Grand for the Feiber & Shea interests until the Summer stock season at the Colonial opens.

THE VAUGHN GLASER PLAYERS will close at the Temple Theatre, Rochester, 27.

LOWELL SHERMAN closed with the Lyric Players, Bridgeport, Conn., 20.

THE Horne Stock Co. will open at Music Hall, Akron, O., 29, with "Seven Days." The cast includes: Alice Clements, W. O. McWatters, Alvah Sinnrs, Victor Fletcher, W. S. Hurley, Lester Howard, Geo. M. De Petit, J. Swift, Leslie P. Webb, Thomas Kreuger, Kenneth Bisbee (director), Elinor Pochelu, Marjorie Dow, Edith Grey, Dixie Dow.

ATTRACTIONS AT THE NEW YORK THEATRES.

NEW AMSTERDAM W. 42nd St. Evgs. 8.15. Mats. Wed. and Sat., 2.15.
KLAW & ERLANGER, Managers.
CHARLES DILLINGHAM
Presents a Syncopated Musical Show
WATCH YOUR STEP
Music and lyrics by Irving Berlin. Book by Harry B. Smith. With Mr. & Mrs. Vernon Castle.

B. F. KEITH'S **PALACE** MRS. LESLIE CARTER, GRACE LA RUE, PAUL DICKEY
Broadway & 47th St. Evs. 25-50-75-$1-$1.50 Daily Mats. 25-50-75. Sun. Conc'ts 2.15 & 8.15
Swor & Mack, Charlie Howard, Lunette Sisters, Others.

CORT THEA., 48th St., E. of Bway. Direction of JOHN CORT. Evgs., 8.15. Mats. Wed. & Sat., 2.15. Wed. Mat. 50c. to $1.50.
SELWYN & CO. present
UNDER COVER
A melodrama of love, mystery and thrills.
By ROI COOPER MEGRUE.

HUDSON 44th St., W. of Broadway. Evgs., 8.15. Matinees, Wed. and Sat., 2.15.
SELWYN & CO. Present
THE SHOW SHOP
By James Forbes, Author of "The Chorus Lady"
With DOUGLAS FAIRBANKS

COHAN & HARRIS **ASTOR** B'way and 45th St. Evgs. at 8.15. Mats. Tues. & Sat. at 2.15.
COHAN & HARRIS Present
"HELLO BROADWAY"
With New York's Favorite Comedians
GEO. M. COHAN, WM. COLLIER.

COHAN'S B'WAY & 43d ST. EVGS. 8.15. MAT. WED. & SAT., 2.15. Popular Wed. Mat. 50c. to $1.50.
COHAN & HARRIS PRESENT
"IT PAYS TO ADVERTISE"
A Farcical Fact, by ROI COOPER MEGRUE and WALTER HACKETT.

CANDLER THEATRE, West 43d St. near Broadway. Tel. Bryant 6344. Evgs. 8.20. Mats. Wed. & Sat. 2.20.
New York's Newest Playhouse. Cohan & Harris present (by arrangement with Arthur Hopkins) a new play by a new young American author
"ON TRIAL"
By E. L. Reisenstein. Seats 8 weeks in advance.

FULTON 46th St. nr. B'way
Evenings at 8.20. Matinees Wednesday and Saturday 2.20.
SELWYN & CO. PRESENT
TWIN BEDS
By MARGARET MAYO and SALISBURY FIELD

ELTINGE W. 42nd St. Evgs., 8.15. Mats. Wed. & Sat., 2.15.
A. H. WOODS Presents an American Play in 5 Acts.
THE SONG OF SONGS
By EDWARD SHELDON. Based on the novel by HERMANN SUDERMANN, with an All Star Cast.

KNICKERBOCKER B'way & 38th St. Evgs. 8.15. Mats. Wed. & Sat. 2.15.
KLAW & ERLANGER'S ENTERTAINERS
In the New Mirthful Musical Medley,
FADS AND FANCIES
Book by Glen MacDonough.
Music by Raymond Hubbell.
Staged by Julian Mitchell and Herbert Gresham.

BELASCO West 44th St. Evgs. 8.20. Mats., Thurs. & Sat., 2.20.
DAVID BELASCO Presents
FRANCES STARR
IN **MARIE ODILE**
By EDWARD KNOBLAUCH.

GAIETY B'way & 46 St. Evgs. 8.15. Mats. Wed. & Sat., 2.15.
KLAW & ERLANGER.....Managers
RUTH CHATTERTON
IN **DADDY LONG-LEGS**
A new Comedy by JEAN WEBSTER.

MURRAY HILL THEATRE
Lexington Ave. and 42d St., N. Y.
This week THE BOHEMIANS

HARRIS THEATRE, W. 42d ST. Evenings at 8.15. Mats. Wed. and Sat., 2.15.
SELWYN & CO. PRESENT
MARGARET ILLINGTON
THE LIE By HENRY ARTHUR JONES.

STRAND B'way & 47th St. Noon to 11.30 p. m.
JOHN BARRYMORE
IN **ARE YOU A MASON?**
Other Superior Picture Attractions. Strand Concert Orchestra and Soloists.
Next week, FRITZI SCHEFF in Pretty Mrs. Smith

WINTER GARDEN B'way & 50'h St. Phone 2330 Circle
Evgs. at 8. Mats. Tues., Thurs. and Sat., 2.00.
The New Winter Garden Production
MAID IN AMERICA
WITH A GREAT CAST

SHUBERT THEATRE, 44th St., west of B'way. Phone, 8430 Bryant. Evgs. 8.15. Matinees Wed. & Sat., 2.15.
LAST WEEK
TO-NIGHT'S THE NIGHT
Shubert Theatre Special—Mon., April 5
TRILBY With ALL-STAR CAST

LYRIC 42d St. W. of B'way. Phone 8216 Bryant. Evgs. 8.15. Mats. Wed. & Sat. 2.15.
JOE WEBER'S
Musical Comedy Production
THE ONLY GIRL

44th St. THEATRE, West of B'way Phone, 7292 Bryant.
Evgs. 8.15. Matinees Wed. & Sat., 2.15.
MLLE. EMMA **TRENTINI**
THE PEASANT GIRL
And CLIFTON **Crawford**

LITTLE THEATRE, 44th St., W. of B'way. Phone 6100 Bryant. Evgs., 8.45. Matinees Wednesday & Sat., 2.30
A PAIR OF SILK STOCKINGS
CYRIL HARCOURT'S COMEDY
All Seats at All Performances $2.00.

MAXINE ELLIOTT'S THEA., 39th St., near B'way. Phone 1476 Bryant
Evgs., 8.30. Mats. Wed. & Sat., 2.30.
Last Week at this Theatre
Phyllis Neilson-Terry IN
"The Adventure of Lady Ursula"

39th St. Thea., nr. B'way. Phone 413 Bryant Evgs. 8.30. Mats. Wed. & Sat. 2.30.
The MESSRS. SHUBERT announce
LOU-TELLEGEN
IN **TAKING CHANCES** New Farce

CASINO B'way & 39th St. Phone 3846 Greeley Evgs. 8.20. Mats. Wed. & Sat., 2.20.
THE MOST WONDERFUL PLAY IN NEW YORK
EXPERIENCE

COMEDY 41st St., East of B'way. Phone 3194 Bryant. Evgs., 8.15. Mats., Tuesdays & Sat., 2.15.
The White Feather
THE SUCCESS OF NEW YORK AND LONDON

HIPPODROME
6th Ave., 43d-44th St.s Direction Messrs Shubert.
Semi-Continuous. Daily, including Sunday. 12.30 Noon and 7 P. M.
PICTURES DE LUXE—Water Spectacle
Musical Novelties. Prices 10c, 15c, 25c, 50c.

COLUMBIA THEATRE
BROADWAY, 47th STREET, N. Y.
This Week, THE HAPPY WIDOWS

BRONX STOCK CO.

The patronage of the Bronx is very large. The principal reason for the popularity of the company is excellent actors and good plays. "To-Day" made a big hit with the afternoon audience and met with approval from all sides. It was portrayed in true Broadway fashion, and every intense situation was well brought out. Excellent direction was prominent throughout the entire performance. R. G. Edwards has worked wonders with the company and has made artists out of many in the cast.

Rowden Hall was very fine as the husband, took his situations naturally and gained the sympathy of the audience.

Lilly, Frederick's wife, was admirably played by Julia Herne. It requires intense acting in almost all the scenes. Miss Herne is one of the youngest and cleverest leading women on the stage. The quarrel scene with the mother-in-law, was excellent.

Mollie Revell was remarkable in the character of the mother. She captured the audience from her first lines by the wonderful mother love.

Fred C. House relieved the tension with his good natured performance of the father. It is a quaint character and no one was ever better suited to it. The lines were put across in good old German fashion and not a laugh was lost.

Luella Morey, as the hard hearted friend of the wife, Mrs. Garland, gave a clever heavy performance. She is a good actress and although she had a part that made the audience turn against her, she also through her personality made them like her.

Russel Parker was liked as the butler, Margaret Fielding looked charming as the maid. Marshall Fuller made good as the police officer.

This week "The Story of the Rosary." *Myles.*

WRAY'S COAST COMPANY.

The John G. Wray Stock Co. is appearing at the Empress Theatre, San Diego, Cal., which is now under new management, John MacRae being lessee and T. MacSmart, manager.

Mr. Wray has an excellent company headed by Virginia Briscae and himself, supported by Ferdinand Munier, Frank Harrington, Arthur Whitting, Allyn Lewis, Irvin Bacon, Myrtle Vane, Katherine Koe, Gene Yarborough, Edna Inglis, Charlotte Treadway and Marie Nelson. The executive staff is: P. L. Burkhard, manager, Irvin Bacon, stage manager and Claude Webster, musical director.

BACK AT THE BAKER.

Dorothy Shoemaker, leading lady at the Baker Theatre, in Portland, Ore., last season, opened a return date March 15.

Edmund Elton began an engagement at the same house, same date, as new leading man.

TWO WEEKS' LAY OFF.

The "Bought and Paid For" company playing Toronto, Can., March 15-20, will lay off from March 20 to April 5.

THE William A. Brady Stock Co. closed, March 16, their engagement at the Playhouse, Wilmington, Del., after seven continuous weeks of poor business. The San Carlo Grand Opera Co., which followed, encountered the same lack of box office receipts.

THE Bert Lytell and Evelyn Vaughn Players opened at Harmanus Bleecker Hall, Albany, N. Y., last week, in "Man and Superman." The support includes: Ethelbert Hales, Philip Teed, Ben Hendricks, John Ellicott, Margaret Armstrong and Ina Goldsmith. This week, "The Yellow Ticket."

AT LIBERTY

COMPANY CLOSING APRIL 1st

CLYDE ARMSTRONG {Age, 36. 6 ft. Weight, 145 lbs. STRONG CHARACTERS and HEAVIES

GRACE FINE {Age, 18. Blonde. 5 ft., 7 in. 140 lbs. LEADING INGENUE Strong Enough to Feature

MAY ZUCK {Age, 34. Brunette. 5 ft., 4 in. 125 lbs. CHARACTERS and GENERAL BUSINESS

Wardrobe, quick study, reliable, A No. 1. Summer Stock or High Class Repertoire. **Responsible Managers only.** Positively "make good" with the best. No Company too fast. Join on wire. Write or wire.
CLYDE ARMSTRONG, Amazonia, Missouri.

CRESCENT STOCK CO.

Crescent, Brooklyn.

Following the great success made by "Disraeli," the Crescent Players put on Edgar Selwyn's farce, "Nearly Married." The large audience, matinee March 16, laughed long and heartily throughout the entire performance. The big hit made in this house warrants the presentation of farce at the other Keith stock houses.

Leah Winslow, as Betty Lindsay, was capital. She is a clever actress and takes light and strong dramatic roles equally well. Her acting in the third act was especially good.

Robert Gleckler as the abused husband, Harry Lindsay, was excellent, and not once did he get away from the character and not once did he lose a laugh.

Chas. Scofield, as Tom Robinson, was responsible for more real laughs than any of his coworkers. He has a style of his own and this combined with his awkwardness and his peculiar manner of delivery lines, go to make him one of our best comedians now in stock.

Specialists on divorces are scarce, and Clara Mackin as Hattie King, was a big hit in the character. Miss Mackin is an attractive woman and a clever actress, a combination which is responsible for her deserved popularity.

Isadore Martin was successful in the ingenue lead, Gertrude Robinson, as the role gave good opportunity for the display of her talent.

Chas. D. Wilson as Dick Griffon, was exceptionally clever. He is a very fine actor and as a juvenile, shows to advantage.

It seemed strange to see Ainsworth Arnold in the character role of the Prince Ranjoboile, the hotel keeper who holds the key to many funny situations. Arnold successfully unlocked every one.

Norah, his wife, was ably portrayed by Beatrice Moreland, a very good character woman, who did some clever acting.

William Evarts, as Justice of the Peace Doolin, caused many laughs and gave the role additional importance.

Albert Gebhardt was very good as the taxi driver.

Arthur Mack doubled in two parts and was very good in both of them. Chas. Meech was liked as the foreman. Paul Blaufox pleased as the bell boy. Eleanor Bennet passed as the hotel maid.

This week "Rebecca of Sunnybrook Farm," with Isadore Martin in the female lead. *Myles.*

GRAND OPERA HOUSE PLAYERS.

Grand, Brooklyn.

The acting of the Grand Opera House Players in "Innocent" was remarkable, for a stock organization. Every member worked to make the last play of this company's season, at this house, an absolute success. The applause after the first and third acts sounded like the roar of battle.

Innocent is a drama that requires good acting on the part of the leads and for that reason it will be popular in stock.

Bela Nemsetti, the Hungarian, whose craze for gambling and love for Innocent, finally drives him to suicide, was very artistically portrayed by Noel Travers. There are several scenes that require the strongest of acting. In these Travers excelled.

Mary Hall, as Innocent, looked and acted charmingly throughout. The seductive woman, beautiful and always preying upon men, was made a remarkable role by her. Her gowns were beautiful and the one worn in the last act made them all sit up and take notice.

Horace Irving, Bela's friend, was well acted perfectly by George Carleton. His big scene in the third act was very well handled.

Oskar Von Gerggen, the underlying cause of all the misdoings of Innocent, was admirably portrayed by William H. Elliott. The genteel heavy character requires good acting and Elliott was excellent.

Reynold Williams was excellent as Peter McCormick. His work in the first act was impressive.

Jack Matthews was funny as the Chinaman and very good as the waiter. Charles Hogan as his Excellency was excellent. Irene Douglass gave a good performance as the maid. Earl Simmons was liked in both his characters.

Ralph Simone was very good as both the Chinaman and the second waiter. Kenneth Grattan was liked.

"The Trail of the Lonesome Pine," with Charlotte Walker and many of the original company, this week. *Myles.*

THE ALCINE-GATES PLAYERS opened an engagement March 8, at the Cleveland Theatre, Cleveland, presenting "Old Heidelberg." Clippings from the Cleveland papers sent in to us speak highly of the players. The date also marked the sixth anniversary of the two stars first joint appearance in Salt Lake City, at which time "Old Heidelberg" was also the offering.

THE Billy Bryant Players concluded a very successful eight weeks' engagement at the Broadway, Logansport, Ind., March 13, the attendance being unusually good, on not a few times it being necessary to close the box office before the curtain's rise. Billy Bryant will open up his river boat the latter part of April, offering repertoire and vaudeville, the initial engagement being at Point Pleasant, West Virginia. Mr. Bryant will play three night engagements and looks forward to a very successful Summer, as he has engaged a splendid company and will produce an array of good bills. Owing to the very favorable impression the Bryant Players created in this city, they expect to return for an extended engagement at the Broadway in the Fall.

WILLIAM A. BRADY'S STOCK COMPANY, at the Wilmington, Del., Playhouse, completed the engagement there March 16, after playing to empty seats. The company was an excellent one. Richard I. Scott, who played leads, will go with William A. Brady's production of "Life," and Edna Hibbard is with the Poli Stock, at Baltimore; Tom Emory has gone to Rochester, N. Y., for stock. All other members of the company signed, with the exception of Warren Munsell and Jean Newton.

THE GILLIS STOCK CO. got started on its Spring and Summer tour, opening March 15, at Rahway, N. J., playing both matinee and evening to satisfactory audiences. Marcell Gerard is being featured. Roster: Francis Meed, Marcelle Gerard, Ethel W. West, Matilda Clark, Lem Bennett, Richard Watson, A. C. Henderson, Joe H. Lee, Bert McComb, Robert J. Gillis, manager, and Lou Kenno, advance agent.

LOVILL ALICE TAYLOR will be leading woman in a Texas stock company.

LEAH WINSLOW

LEADING WOMAN

CRESCENT STOCK CO., BROOKLYN.

CHAS C.

WILSON

CRESCENT STOCK CO., BKLYN

CLARA

MACKIN

CRESCENT STOCK CO., BKLYN.

ROBERT GLECKLER

LEADING MAN

CRESCENT STOCK CO., BKLYN.

CORLISS GILES

LEADING MAN

With MISS JESSIE BONSTELLE

West End Theatre, New York

BERT WILCOX

COMEDIAN

At the Wadsworth Theatre

New York City

WANTED FOR

PHIL. MAHER STOCK CO.

Repertoire People

Address as per Route, or care CLIPPER Office

THE New Davis, Pittsburgh, Pa., which opened two weeks ago, already boasts of a very large following, and the highest class plays are presented by The Davis Stock Co., regarded as one of the best of its kind in the country. Playing the leading parts are Florence Malone and Charles Gunn, and both are favorites. Other well-known players round out an excellent company. This week, "Maggie Pepper." Edwin Curtis, formerly of Poli's, Washington, D. C., is producer. Dan Fager, stage manager, Pete Conrad, props, Will Chappelle, carpenter, and electrician Sherlock, one of the best known boys in the city, is in charge of the switchboard. Harry Israel and Andy Miller are assistant electricians. Dennis A. Harris is manager of the theatre and the Davis Players.

THE Horne Stock Co. will open at Music Hall, Akron, O., March 29.

THE Colonial Stock Co. (Providence, R. I.), presenting "Maggie Pepper," March 8 and week, played to excellent business. Much favorable comment was heard relating to the work of the company.

MELVILLE'S COMEDIAN'S No. 1 NOTES.—This company opened its regular Spring and Summer season, at Jacksonville, Tex., under the big white top. Some real weather for the opening stand, and business to capacity. All people reported on time and ready for work. Frank D. Moore and wife joined the company in Jacksonville. Prof. Eddie will be "tickled" to see his "Lied" around. We will now have some artistic developments. Roster: Bert Melville, Eddie Moore, Paul Maxwell, Richard Watson, Happy Jack Vinson, Joe Jacobs, Harry Layton, John Sumner Garver, Whitey Rose, K. Davis, Mr. Harry, James Walker, Robert Cook, Frank D. Moore, Bob Jones, Lillian De Armond, Irene De Armond, Sadie De Armond, Little Dorothy Vinson, Dorothy Primrose, Mrs. Frank D. Moore, W. S. Freed. Executive staff: Bert Melville, owner and manager; Paul Maxwell, secretary; Mrs. Sadie De Armond, treasurer; W. S. Freed, advance representative; "Happy" Jack Vinson, stage manager; Whitey Rose, boss canvasman; Little Dorothy Vinson, our mascot and company's only pet, and Eddie Moore, our teacher and musical director.

DUBINSKY BROS.' STOCK CO. NOTES.—This company, which has been playing to capacity at the Colonial Theatre, Sioux City, Ia., since Nov. 1, 1914, is the first stock company in the West to play "The Yellow Ticket," "To-Day" and "The Trail of the Lonesome Pine." The production of these plays stamp the company as a first class organization in every respect. Other plays that have been produced are: "Madame X," "The Lure," "The Third Degree," "The Lion and the Mouse," "The Wolf," "Paid in Full" "The Shepherd of the Hills," "The Man on the Box," "Brewster's Millions," "The Fortune Hunter," "The Broken Rosary" and "Alias Jimmy Valentine." Other plays of this calibre are in preparation. $20,000 is to be expended on improvements for the theatre for next season. Irene Daniel and Ed. Dubinsky are playing the leads, and are extremely popular.

RHODA ROYAL

DIRECTOR OF PERFORMANCE, NOW WITH SELLS-FLOTO-BUFFALO BILL SHOWS

HAS TO OFFER FOR SEASON OF 1915-16 INDIVIDUAL ANIMAL ACTS

for Vaudeville, Indoor Circus, etc. MUGGINS, the Elephant Act, 4-HORSE ACTS, HIGH SCHOOL, MENAGE, COMEDY CIRCUS, 64 HORSES, HIGHLY TRAINED, 12 PONIES, 14 MULES, 5 OF THE SMALLEST BABY ELEPHANTS in the world, all doing individual acts with stock. All well broken. In fact, anything in the trained animal line.

Address all communications to RHODA ROYAL, Permanent Address, 2471 Vermont Avenue, Toledo, Ohio.

VAUDEVILLE ROUTE LIST

NOTICE—When no date is given, the week of March 22-27 is represented.

Abbott, Al., Victoria, Charleston, S. C., 25-27.
Acadia Trio, Bijou, Boston.
Acme Four, Lyric, Richmond, Va., 25-27.
Act Beautiful, Hudson, Union Hill, N. J.
Adler & Arline, Empress, Grand Rapids, Mich.
Adas Troupe, Grand, Phila.
Agousts, Les, Keith's, Cincinnati.
Ahearn, Chas., Forsyth, Atlanta, Ga.
Alvin, Yankee Rube, City Point, Mass., indef.
Alpine Troupe, Keith's, Boston; Keith's, Providence, R. I., 29-April 3.
Allman & Stone, Keith's, Providence.
Alexander Kids, Keith's, Washington.

ALOHA TWINS —THE— HAWAIIANS

In their Wonderful Barefoot Hula-Hula Dances
Featured With the "Mischief Makers'

Alrose Trio, Proctor's, Elizabeth, N. J., 25-27.
Alvin & Kenny, Delancey St., N. Y. C., 25-27.
Alex (3), Empress, Cincinnati.
Amaranths (4), Orpheum, Kansas City, Mo.
Annapolis Boys, Prospect, Bkln.
Anderson & Goines, Delancey St., N. Y. C., 22-24; Orpheum, N. Y. C., 25-27.
Arnaut Bros., Shea's, Buffalo.
Armento, Angelo, Trio, Shea's, Toronto, Can.
Armstrong & Clark, Fulton, Bkln., 25-27.
Argent, Steve, Globe, Phila.
Asahi Quintette, Majestic, Chicago.
Ashley & Caulfield, Emery, Providence, 25-27.
Australian Woodchoppers, Temple, Rochester, N. Y.
"Auto Bandit," Unique, Minneapolis.
Avollos, Musical (4), Boulevard, N. Y. C., 22-24; Fulton, Bkln., 25-27.
Azemas, Whirling, Proctor's 58th St., N. Y. C., 22-24.
Ball, Ernest, Orpheum, Bkln.
Barnes, Stuart, Prospect, Bkln.
Baker, Belle, Alhambra, N. Y. C.
Burt, Wm. P., & Co., Nickel, Lawrence, Mass., 25-27.
Burmenn & Grant Co., Orpheum, Milwaukee.
Casad & De Verne, Dayton, O., indef.
Casinos, The, Hammerstein's, N. Y. C.
Carr, Eddie, & Co., Alhambra, N. Y. C.
Campbell, Misses, Royal, N. Y. C.
Cartmell & Harris, Palace, Chicago.
Cantwell & Walker, Majestic, Milwaukee.
Calvert, Catherine, Keith's, Providence.
Case, Charley, Keith's, Phila.
Castellane, Daredevil, Lyric, Richmond, Va. 25-27.
Cantor & Lee, Grand, Syracuse, N. Y.
Carletons (2), Orpheum, Sioux City, Ia.
Carus & Randall, Orpheum, St. Paul.
Casados, Les, Hipp., St. Louis.
Carlos (2), Proctor's, 58th St., N. Y. C., 25-27.
Carson & Willard, American, N. Y. C., 22-24; Bijou, Bkln., 25-27.
Camille's Dogs, Delancey St., N. Y. C., 22-24; Lincoln Sq., N. Y. C., 25-27.
Caits Bros., Lincoln Sq., N. Y. C., 22-24; Warwick, Bkln., 25-27.
Cameron-De Witt & Co., Greeley Sq., N. Y. C., 22-24; Fulton, Bkln., 25-27.
Caplin, Mr. & Mrs. Arthur, 7th Ave., N. Y. C., 22-24.
Cabaret Trio, Academy, Fall River Mass., 25-27.
Canaris & Cleo, St. James, Boston, 25-27.
Carriel, Gladys, Colonial, Logansport, Ind., 25-27.
Carrington, Vivian, Nixon, Phila.
Castello Bros., Grand, St. Louis.
Carus, Musical, Orpheum, Grand Rapids, Mich.
Capital City Trio, Orpheum, Grand Rapids, Mich.
Chip & Marble, Bushwick, Bkln.
Cheebert's Manchurians, Orpheum, Des Moines, Ia.
Chinko, Orpheum, Memphis.
Chef, Musical, Proctor's 125th St., N. Y. C., 22-24; Proctor's 26rd St., N. Y. C., 25-27.
Chapman Bros., Proctor's, Mt. Vernon, N. Y., 25-27.
Chain & Templeton, Grand, Phila.
Clinton & Beatrice, Brennan & Fuller, Australia, indef.

THE GIRLS BEHIND THE GUNS

CLINTON AND BEATRICE

BRENNAN & FULLER, Australia, indefinite

Clark & Turner, Rose Sydell's Co., indef.
Cliff, Laddie, Royal, N. Y. C.
Clayton, Lessie, & Co., Keith's, Cleveland.
Clintons, Novelty, Keith's, Columbus, O.
Claude, Toby, & Co., Temple, Detroit.
Cladius & Scarlet, Hammerstein's, N. Y. C.
Clark & Verdi, Palace, Chicago.
Claremont Bros., Keith's, Phila.
Clayton, Una, & Co., Grand, Syracuse, N. Y.
Clifford, Edith, Proctor's, Plainfield, N. J., 25-27.
Cotton Lolo, San Diego, Cal., indef.

RAY CONLIN

Direction MORRIS & FEIL

Colburn, Jenny, Billy "Swede" Hall & Co., indef.
Corson's, Cora Youngblood Co., Pantages, Winnepeg, Can.; Pantages, Edmonton, 29-April 3.
Corradini's Animals, Orpheum, Bkln.
Cooper & Smith, Bushwick, Bkln.
Coghlan, Gertrude, & Co., Maryland, Baltimore.
Collins & Hart, Keith's, Cleveland.
Conroy, John, & Models, Keith's, Columbus, O.
Comfort & King, Hammerstein's, N. Y. C.

WILL CONLEY

The Billy Sunday of Vaudeville
United Time Direction JOE HARRIS

Conlin & Steele Trio, Majestic, Milwaukee.
Connelly & Wenrich, Majestic, Milwaukee.
Conchas, Paul, Grand, Pittsburgh.
Collins, Jose, Columbia, St. Louis.
Combs & Aldwell, Greeley Sq., N. Y. C., 22-24; Loew's, Newark, N. J., 25-27.
Cook & Hennessy, Bowdoin Sq., Boston.
Cook, Joe, Globe, Phila.
Copley & Webb, Grand, Phila.
Cotter & Cotter, Orpheum, Grand Rapids, Mich.
"Concealed Bed," St. James, Boston, 25-27.
"Cop, The," American, N. Y. C., 25-27.
Cassy & Dayne, Orpheum, San Francisco, 22-April 3.
Crocman, Henrietta, & Co., Bushwick, Bkln.
Cressman & Stewart, Majestic, Chicago.
Cronin, Morris, & Co., Keith's, Providence.
Crouch & Welch, Orpheum, Altoona, Pa., 25-27.
Cunnain & Seaham, Pantages', San Diego, Cal.
Cutler, Harry, Proctor's 23d St., N. Y. C., 25-27.

EVELYN CUNNINGHAM

IN VAUDEVILLE

Cunningham, Cecil, Hammerstein's, N. Y. C.
Cutty, Elizabeth, Loew's, Toronto, Can.
Cumming & Gladyings, Howard, Boston.
D'Arville, Jeanette, Phila.
D'Amour & Douglas, Temple, Detroit.
Davies Bros., John Vogel's Minstrels, indef.
Danutes (4), Orpheum, Kansas City, Mo.
Dainty English Trio, Majestic, Milwaukee.
Davies, Reine, & Co., Orpheum, Memphis.
Daly & Kennedy, Garrick, Wilmington, Del.
Davies Family, Orpheum, Sioux City, Ia.
Davis, Helen, American, N. Y. C., 22-24.
Davis & Matthews, Loew's, Rochester, N. Y.
Davis, George C., Grand, Phila.
Derkin's Animals, Keith's, Boston.
De Haven, Mr. & Mrs. Carter, Orpheum, Kansas City, Mo.
Deely, Ben, & Co., Orpheum, Memphis.
De Serris, Henrietta, Academy, Norfolk, Va., 25-27.
De Voy, Emmett, & Co., Keith's, Toledo, O.
Desmond Sisters, Proctor's 125th St., N. Y. C., 22-24; Proctor's 58th St., N. Y. C., 25-27.
Delaur Trio, Proctor's 23d St., N. Y. C., 22-24; Proctor's 125th St., N. Y. C., 25-27.
Demarest, Carl, Greeley Sq., N. Y. C., 22-24; Delancey St., N. Y. C., 25-27.
De Alma, Geo., American, N. Y. C., 25-27.
De Gascoyne, Cadets, 7th Ave., N. Y. C., 25-27.
Dealys, The, Flatbush, Bkln., 25-27.
De Winters, Grace, Loew's, Toronto, Can.
De Mar, Grace, Wm. Penn, Phila.
Diaz's Monks, Majestic, London, Can.
Dixey, Henry E., Keith's, Columbus, O.
Diamond & Brennan, Keith's, Indianapolis.
Dixon & Dixon, Loew's, Newark, N. J., 25-27.
D'Lora, Maud, Proctor's, Albany, N. Y., 25-27.
Dooley & Rugel, Columbia, St. Louis.
Dorr, Marie, Bushwick, Bkln.
Dooley, Jed & Ethel, Keith's, Indianapolis.
Deckstader, Lew, Keith's, Indianapolis.
Dunhue & Stewart, Alhambra, N. Y. C.
Dolce Sisters (3), Orpheum, N. Y. C., 25-27.
"Do You Get Me?" Boulevard, N. Y. C., 22-24; Lincoln Sq., N. Y. C., 25-27.
"Don't Walk in Your Sleep," Proctor's, Schenectady, N. Y., 25-27.
"Dream Girl, The," Grand, St. Louis.
"Dream Pirates," Shea's, Buffalo.
Dunbar's Bell Ringers, Orpheum, Bkln.
Dupree & Dupree, Keith's, Boston.
Dunfee, Josephine, Orpheum, Jacksonville, Fla.
Dunedin, Queenie, Colonial, N. Y. C.
Du Val, Viola, Unique, Minneapolis.
Du Bois, Wilfred, Proctor's 23d St., N. Y. C., 22-24; Proctor's 58th St., N. Y. C., 25-27.
Dunn & Stevens, Proctor's 58th St., N. Y. C., 22-24.
Dugan & Raymond, Lincoln Sq., N. Y. C., 25-27.
Dyer, Herbert, & Co., Colonial, Logansport, Ind., 25-27.
Earl & Curtis, National, N. Y. C., 22-24; Greeley Sq., N. Y. C., 25-27.
Edna, Ruthe, Olean, N. Y., indef.
Edmonds, Lee, Abilene, Tex., 22-April 3.
Edinger & Cooke, Bradenstown, Fla.
Edwards' "Song Revue," Palace, Chicago.
Edwards Bros., Lyric, Hoboken, N. J., 25-27.
El Rey Sisters, Orpheum, Bkln.
El Cleve, Hipp., St. Louis.
Elliott, Broomstick, Proctor's, Albany, N. Y., 25-27.
"Eloping" Alhambra, N. Y. C.
Errol, Bert, Shea's, Buffalo.
Evans, Billy & Clara, Gaiety, Chicago, indef.

HARRY— EVENS & SMITH —DAVE

Presenting "BETWEEN BATTLES"
Special Scenery & Effects. Playing U. B. O. Time

Evelyn & Harriet, Alhambra, Phila., 25-27.
Everett, J. Wm., Orpheum, Milwaukee.
"Everybody," Loew's, Toronto, Can.
Fay, Eva, Prospect, Bkln.
Fay, Elsie, & Co., Keith's, Ft. Wayne, Ind.
Farber Sisters, Palace, Chicago.
Fanton's Athletes, Unique, Minneapolis.
Farrell, Margaret, Empress, St. Paul.
Fadin, O'Brien Trio, Howard, Boston.
"Fashion Ship, The," Orpheum, Harrisburg, Pa.
Ferguson, Dave, Keith's, Toledo, O.
Fern, Harry, & Co., Prospect, Bkln.
Fields, Sally, Keith's, Columbus, O.
Fisher & Green, Dominion, Ottawa, Can.
Fitzgibbon, Bert, Keith's, Washington.
Finks, Miles, Empress, Cincinnati.

B. KELLY FORREST

PRESIDENT OF THE HOBO'S UNIONS
DIRECTION - BILLY ATWELL

Flanagan & Edwards, Colonial, Erie, Pa.
Flynn, Proctor's, Troy, N. Y., 25-27.
Fletcher, Chas. Leonard, Orpheum, N. Y. C., 22-24; Fulton, Bkln., 25-27.
Ford & Hewitt, Bushwick, Bkln.

EDDIE FOY

AND SEVEN LITTLE FOYS
Direction HARRY FITZGERALD

Fogarty, Frank, Keith's, Providence.
Fontaine, Azella, Proctor's 125th St., N. Y. C., 22-24.
Franklin & Green, Empress, Grand Rapids, Mich.
Friganza, Trixie, Keith's, Toledo, O.
Frazier, Jean, & Co., Proctor's, Albany, N. Y., 25-27.
Freeman, Maurice, & Co., Proctor's, Albany, N. Y., 25-27.

MAE FRANCIS

THE FASHION PLATE GIRL IN VAUDEVILLE

Francis, Kitty, & Co., 7th Ave., N. Y. C., 22-24; Delancey St., N. Y. C., 25-27.
Friends (2), Bowdoin Sq., Boston.
"Fur in a Cabaret," 7th Ave., N. Y. C., 25-27.
Garcinetti Bros., Proctor's, Plainfield, N. J., 25-27.
Gretchner, Jack E., Orpheum, Kansas City, Mo.
Geudschmidts, The, Orpheum, New Orleans.

THE GARDEN OF MELODY

WATCH FOR OUR OPENING

Geletti's Monkeys, Keith's, Providence.
Gardner-Vincent Co., Proctor's, Mt. Vernon, N. Y., 22-27.
Gardner & Leonard, Proctor's, Troy, N. Y., 25-27.
Garden, Geo. & Lily, 7th Ave., N. Y. C., 22-24; Boulevard, N. Y. C., 25-27.
Gallagher & Carlin, National, N. Y. C., 25-27.
Gardiner Trio, Grand, Phila.
Gains & Brown, Orpheum, Milwaukee.

GILMORE & CASTLE

UNITED TIME. Direction, PETE MACK

Gillingwater, Claude, & Co., Shea's, Buffalo.
Gillette, Lucy, Bijou, Savannah Ga., 25-27.
Gilbert, Allen, & Co., Loew's, New Rochelle, N. Y., 25-27.
Gilmore, Barney, Nickel, Lawrence, Mass., 25-27.
"Girl from Macy's," Orpheum, Boston, 25-27.

CHARLES GILLEN

With GRACE LA RUE
UNITED TIME

Glaser, Lulu, & Co., Orpheum, Montreal, Can.
Gleasons & Houlihan, Temple, Rochester, N. Y.
Goldsmith & Pinard, Majestic, Chattanooga, Tenn.
Gordon, Kitty, & Co., Orpheum, Memphis.
Gordon, John R., & Co., Orpheum, St. Paul.
Golden, Morris, & Sweetie, Proctor's 58th St., N. Y. C., 22-24.
Gordon, Harry & Burt, Proctor's 125th St., N. Y. C., 25-27.
Golden & West, Emery, Providence, 25-27.
Gossans, Bobby, So. Sixth St., Columbus, O.
Green, Ethel, Temple, Detroit.
Grady, James, & Co., Hipp., St. Louis.
Gray, Ed., Proctor's 58th St., N. Y. C., 22-24; Proctor's 125th St., N. Y. C., 25-27.
Gray & Graham, Orpheum, Boston, 25-27.
Graham & Moffatt Players, St. James, Boston, 25-27.
Gygi, Ota, Bushwick, Bkln.
Hart, Marie & Billy, Maryland, Baltimore.

Jack HALLEN AND BURT Vera

Direction JOSEPH R. SMITH

Harmony Four, Forsyth, Atlanta, Ga.
Haywood-Stafford Co., Bushwick, Bkln.
Halperin, Nan, Maryland, Baltimore.
Harrold, Orville, Maryland, Baltimore.
Hawthorne & Inglis, Keith's, Cincinnati.
Hal & Francis, Orpheum, Minneapolis.

EFFIE AND BILLY HALL

YALE STOCK CO. BROCKTON, MASS., Indefinite

Haveman's Animals, Majestic, Milwaukee.
Hallen & Hunter, Keith's, Toledo, O.
Harris & Manion, Orpheum, Sioux City, Ia.
Hardeen, Proctor's, Mt. Vernon, N. Y., 25-27.
Hardy, Doris, & Co., Proctor's 125th St., N. Y. C., 25-27.

The Haywards

A NOVELTY IN MUSIC
Pm. address, WHITE RATS. Booked so lid 40 week.

Hall, Vera, Proctor's 58th St., N. Y. C., 25-27.
Hanson, Alice, Delancey St., N. Y. C., 22-24; Greeley Sq., N. Y. C., 25-27.
"Haberdashery, The," Globe, Phila.
Herrmann, Adelaide, Empress, Grand Rapids, Mich.; Lyric, Ft. Wayne, Ind., 29-April 3.
Helen, Baby, Forsyth, Atlanta, Ga.
Hennings, John & Winnie, Orpheum, Bkln.
Hearn & Ely, Hammerstein's, N. Y. C.
Heather, Josie, & Co., Alhambra, N. Y. C.
Herman, Dr., Bijou, Savannah, Ga., 25-27.
Hegyi, Leona, Proctor's 23d St., N. Y. C., 25-27.
Herman, Al., Bushwick, Bkln.
Hendler, Herschel, Orpheum, Peoria, Ill., 25-27.
"Her Name Was Dennis," Orpheum, N. Y. C., 25-27.
Hickey Bros. (3), Orpheum, Bkln.
Hines & Fox, Orpheum, Harrisburg, Pa.
Hill, Murray K., American, N. Y. C., 22-24; Boulevard, N. Y. C., 25-27.
Hildebrad, Fred, American, N. Y. C., 25-27.
Hogan, Gus, Ernie Marks Co., indef.
Houston, Henry, Touring Australia, indef.

Mae Holden

THE ELECTRIC SPARK
GAIETY GIRLS CO.

Howard & Syman, Keith's, Cincinnati.
Houdini, Keith's, Louisville.
Hoffmann, Gertrude, & Co., Colonial, N. Y. C.
Holmes & Holliston, Empress, Kansas City, Mo.
Hong Fong, Proctor's, Mt. Vernon, N. Y., 25-27.
Holmes & Riley, American, N. Y. C., 25-27.

HURST, WATTS & HURST

PLAYING WESTERN VAUDEVILLE TIME.
Direction HARRY W. SPINGOLD.

Hodge, Robt. H., & Co., Keystone, Phila.
House & La Vell, Orpheum, Grand Rapids, Mich.
Hunting & Francis, Empress, Grand Rapids, Mich.
Hughes, Mrs. Gene, Keith's, Indianapolis.
Huston, Arthur & Co., Proctor's, Portchester, N. Y., 25-27.
Hunting, Lew & Mollie, Globe, Phila.

NICK HUFFORD AND LOCKHART GIRLS

UNITED TIME
Direction - - - - PAT CASEY

Hymack, Keith's, Toledo, O.
Imbof, Conn & Corcene, Temple, Detroit.
Irwin, Flo. & Co., Keith's, Boston.
Irwin & Herzog, Proctors, Schenectady, N. Y., 25-27.
Johns (3), Keith's, Columbus, O.
Jacob's Dogs, Keith's, Ft. Wayne, Ind.
James, Mrs. Louis, & Co., Empress, St. Paul.
Jackson, Thos. P., & Co., Delancey St., N. Y. C., 22-24; Bijou, Bkln., 25-27.
Jardon's Models, Greeley Sq., N. Y. C., 22-24; National, N. Y. C., 25-27.
Jefferson, Jos., & Co., Forsyth, Atlanta, Ga.
Jenkins & Covert, Delancey St., N. Y. C., 25-27.
Johnstone, Musical, Empire, Newport, Eng.; Argyle Birkenhead, 29-April 3; Hipp., Belfast, Ire., 5-10; Hipp., Plymouth, Eng., 12-17; Empire, London, 19-24.
Johnstone, Chester B., & Co., Keith's, Toledo, O.
"Just Half Way," Loew's, Rochester, N. Y.
Kaufman, Minnie, Orpheum, Memphis.
Kelmar & Brown, Orpheum, New Orleans.
Kalisch, Bertha, & Co., Hudson, Union Hill, N. J.
Kathleen, Loew's, Newark, N. J., 25-27.
Kanazawa Trio, Loew's, Rochester, N. Y., 25-27.
Kalma & Co., Globe, Phila.
Kellogg, Chas., Keith's, Ft. Wayne, Ind.

KELLY AND GALVIN

Direction HARRY SPINGOLD

Kelly, Walter C., Palace, Chicago.
Keatons (3), Orpheum, Memphis.
Kelsey, Joe, Empress, Kansas City, Mo.
Kennedy's, The, Unique, Minneapolis.
Keane & Window, Keith's, Providence.
Keenan, Frank, & Co., Temple, Rochester, N. Y.
Keefe-Langdon & Wheeler, Proctor's, Troy, N. Y., 25-27.
Kennedy & Melrose, Boulevard, N. Y. C., 22-24; American, N. Y. C., 25-27.
Kearney, Jos. L., & Co., Nixon, Phila.
Kennedy & Burt, Orpheum, Grand Rapids, Mich.
Kirk & Fogarty, Keith's, Boston.
Kolb & Harland, Orpheum, New Orleans.
Kramer & Morton, Temple, Rochester, N. Y.
La Vine & Inman, Colonial, Lancaster, Pa., 25-27; Taylor, Trenton, N. J., 29-31; Halsey, Bkln., April 1-3.
La Milo, Bushwick, Bkln.
La France & Bruce, Orpheum, Des Moines, Ia.
La Vier, Empress, Kansas City, Mo.
Langdons, The, Lyric, Richmond, Va., 25-27.
Lancton, Lucier & Co., Keith's, Toledo, O.
Laurenze, Bert, Victoria, Steubenville, O., 25-27; Altmeyer, McKeesport, Pa., 29-31; Gordon Sq., Cleveland, O., April 1-3.
Lampe, Wm., & Co., American, N. Y. C., 22-24; Boulevard, N. Y. C., 25-27.
La Rue & Gresham, 7th Ave., N. Y. C., 25-27.
Lavine, Arthur, & Co., Keystone, Phila.
La Valls, Aerial, Orpheum, Milwaukee.
La Toys, Mlle., Dogs, Orpheum, Milwaukee.
"Last Hope," Loew's, Newark, N. J., 25-27.
"Last Issue," Columbia, Bkln., 25-27.
Le Hoen & Dupreece, Keith's, Cleveland.

BESSIE LE COUNT

Leonard & Russell, Poli's, Hartford, Conn., 25-27.
Leightons (3), Keith's, Louisville.
Leslie, Bert, & Co., Royal, N. Y. C.
Le Grohs, The, Grand, Pittsburgh.
Lewis, Henry, Temple, Rochester, N. Y.
Lester, Harry B., Hudson, Union Hill, N. J.
Lewis, Al., & Co., Proctor's 125th St., N. Y. C., 22-24; Proctor's 58th St., N. Y. C., 25-27.
Leonardi, Proctor's, Elizabeth, N. J., 25-27.
Leroy & Lane, Proctor's 125th St., N. Y. C., 25-27.
Leslie, Blanche, 7th Ave., N. Y. C., 22-24; Lincoln Sq., N. Y. C., 25-27.
Leander, Harry, Proctor's, Albany, N. Y., 25-27.
Leever, Leroy & Davis, Wm. Penn, Phila.
Levan, Paul, & Dobbs, Orpheum, Peoria, Ill., 25-27.
Lightner & Jordan, Keith's, Phila.
Little Darlings (7), Keystone, Phila.
Lloyd & Britt, Empress, Grand Rapids, Mich.
Lloyd, Alice, Orpheum, Minneapolis.
Lloyd, Rosie, Temple, Rochester, N. Y.
Lloyd, Pearl, Proctor's 125th St., N. Y. C., 25-27.
Long, Chapron & Green, Majestic, Chattanooga, Tenn.; Colonial, Logansport, Ind., 29-31.
Lorraine & Dudley, Keith's, Louisville.
Lorraine, Lillian, Hammerstein's, N. Y. C.
Long Tack Sam, Royal, N. Y. C.
Lozetta Twins, Keith's, Phila.
Lowe & Devere, Proctor's, Troy, N. Y., 25-27.
Louise & Ferrera, Proctor's 125th St., N. Y. C., 25-27.
Lorettas (3), 7th Ave., N. Y. C., 25-27.
Loyal, Sylvia, & Pierrot, Orpheum, Peoria, Ill., 25-27.
"Lonesome Lassies," Shea's, Toronto, Can.
"Love in a Sanitarium," Empress, Kansas City, Mo.
Lucille & Cockie, Keith's, Providence.
Lukens (4), Poli's, Scranton, Pa.
Ludwig, Amelia, Bijou, Boston.
Lydell, Rogers & Lydell, Lyric, Birmingham, Ala.
Lyons & Yosco, Shea's, Toronto, Can.
Lyons & Cullon, Proctor's 23d St., N. Y. C., 22-24.

FRANK MACKEY

DOING "DUTCH" WITH
CHAS. ROBINSON'S CARNATION BEAUTIES

Matiere, Laura, Carroll, Rome, N. Y.
Macauley & Walsh, Keith's, Boston.
MacCurdy, James Kyrle, & Co., Sheridan Sq., Pittsburgh; Colonial, Haverhill, Mass., 29-31; Portland, Portland, Me., April 1-3.
Madden & Fitzpatrick, Orpheum, Bkln.
Mack & Orth, Orpheum, Bkln.
Marie, Dainty, Prospect, Bkln.
MacFarlane, Geo., Keith's, Boston.
Mann, Sam, & Co., Temple, Detroit.
Mang & Snyder, Keith's, Ft. Wayne, Ind.

PRODUCER

VIOLET MASCOTTE

Per. add., "The Bungalow," Randolph, Mass.

Mack, Chas., & Co., Orpheum, Montreal, Can.
Matthews, Shayne & Co., Keith's, Phila.
Mack & Williams, Bijou, Savannah, Ga., 25-27.
Mack, Albright & Mack, Proctor's 58th St., N. Y. C., 22-24; Proctor's 23d St., N. Y. C., 25-27.
Mack & Pingree, Proctor's, Plainfield, N. J., 25-27
Medera & Chace, Proctor's, Albany, N. Y., 25-27.
Mary Ellen (Elephant), Proctor's, Schenectady, N. Y., 25-27.
Marshall, Ed., Alhambra, N. Y. C.
Marathon Comedy Four, Orpheum, N. Y. C., 22-24.

ARTHUR MAYER

GERMAN COMEDIAN
JACOBS and JERMON

Mackenzie, Ian, Bijou, Boston.
Mallia & Burt Co, Globe, Phila.
Marshall & Chesalier, Globe, Phila.
Marco Twins, Pantages', San Francisco; Pantages', Oakland, 29-April 3.
Mayfair Sisters, Nickel, Lawrence, Mass., 25-27.
"Man in the Dark," Emery, Providence, 25-27.
McCloud & Carp, Orpheum, Bkln.
McGreevey, Mr. & Mrs. Jack, Hammerstein's, N. Y. C.
McMahon & Chappelle, Dominion, Ottawa, Can.
McDermott, Billy, Poli's, Scranton, Pa.

The McNutts

"NUTTY McNUTTS"
Comedy Acrobatic Cyclists. Direction Frank Bohm

McCabe, Leeve & Pond, American, N. Y. C., 22-24; Loew's, Newark, N. J., 25-27.
McKinley, Nell, Greeley Sq., N. Y. C., 22-24; Loew's, New Rochelle, 25-27.
McNutts, Cycling, Orpheum, Boston, 25-27.
McRea, Mae, Flatbush, Bkln., 25-27.
McClure & Dolly, Loew's, Newark, N. J., 25-27.
McMillan, Lida, & Co., Hipp., Baltimore.
McIntosh & Maids, Emery, Providence, 25-27.
McHugh, H. Bart, & Co., Keith's, Cincinnati.
McCowan & Gordon, Nixon, Phila.
Meehan's Dogs, Keith's, Louisville.
Meyakos Trio, Alhambra, N. Y. C.
Melodious Chaps (4), Royal, N. Y. C.
Mercedes, Orpheum, Kansas City, Mo.
Merle's Cockatoos, ominion, DOtawa, Can.

TWO BOYS AND SIX TABLES

MENNETTI & SIDELLI

Those Ludicrous Acrobats Booked solid

Melville, May, Proctor's 125th St., N. Y. C., 22-24; Proctor's, Elizabeth, N. J., 25-27.
Merritt, Hal, Proctor's 125th St., N. Y. C., 22-24.
Mersereau, Le Claire & Mersereau, Crystal, Sapulpa, Okla., 22-April 10.
Miles, Homer, & Co., Orpheum, Bkln.
Miller & Lyles, Temple, Detroit.
Milton & De Long Sisters, Temple, Rochester, N. Y.
Mischief Makers (7), Proctor's 23d St., N. Y. C., 25-27.
Milo, Orpheum, Altoona, Pa., 25-27.
Military Dancers (6), Poli's, Scranton, Pa.
Moore & Young, Maryland, Baltimore.
Moore & Haager, Majestic, Chicago.
Morris, Wm., & Co., Majestic, Chicago.
Montgomery & Moore, Majestic, Milwaukee.
Moran & Wiser, Shea's, Buffalo.
Morton, Ed., Shea's, Toronto, Can.
Morton, Clara, Prospect, Bkln.
Monarch Comedy Four, St. James, Boston, 25-27.
Moss & Fry, Loew's, Toronto, Can.
Montrose & Sardell, Liberty, Bkln., 25-27.
Mori Bros. (3), Grand, St. Louis.
"Mother Goose in Switzerland," Cross Keys, Phila., 25-27.
Mullane, Frank, Keith's, Columbus, O.
Murphy & Foley, Lyric, Hoboken, N. J., 25-27.
Mullen & Coogan, Wm. Penn, Phila.
Mullen & Fitzgerald, Cross Keys, Phila., 25-27.
Musical Maids (3), Cross Keys, Phila., 25-27.
Mystic Bird, Hipp., Baltimore.
Nazimova & Co., Keith's, Phila.
Nap, Little, Orpheum, Sioux City, Ia.
Naesses, The, Orpheum, N. Y. C., 22-24; Flatbush, Bkln., 25-27.
Nesbit, Evelyn, Keith's, Boston.
Nelson & Nelson, Orpheum, Harrisburg, Pa.
Nestor, Ned, & Girls, Empress, St. Paul.
Needham & Wood, Keith's, Jersey City, N. J.
Nelson Comiques (4), Nixon, Phila.
"Neptune's Garden," Alhambra, N. Y. C.
Nichols, Nellie, Keith's, Ft. Wayne, Ind.
Nichols-Nelson Troupe, Hipp., Baltimore.

(Continued on page 25.)

LOUISE and GRETE **BRUNELLE & STEPHENS** HARRY

YE OLDEN DAYS AND PRESENT WAYS
BOOKED SOLID ON BIG TIME

Brooks & Lorella, Palace, Phila., 25-27.
Bradley, Chas., Bowdoin Sq., Boston.
Brown & McCormack, Globe, Phila.
Brads, The, Grand, St. Louis.
Bruce, Morgan & Betty, Grand, St. Louis.
Burns, Kilner & Grady, Keith's, Cleveland.
Burke, John & Mae, Keith's, Ft. Wayne, Ind.
Buds, Aerial, Dominion, Ottawa, Can.
Burr & Hope, Grand, Syracuse, N. Y.
Burke & Harris, Flatbush, Bkln., 25-27.
Butland, Daisy, Bijou, Boston.
Burns, Paul, & Co., Wm. Penn, Phila.

FRED & MINITA BRAD

First Vacant Week, May 3rd, 1915
Mgr. Chas. A. Pouchot, Pal. Theatre Bldg., N. Y. C

Brockbank, Harrison, & Co., Keith's, Cleveland.
Brunelle Girls & Stephens, Empress, Grand Rapids, Mich.
Bruch, Fritz & Lucy, Keith's, Louisville.
Breen, Harry, Orpheum, Montreal, Can.
Brown & Rochelle, Orpheum, Des Moines, Ia.
Brown & Jackson, Empress, Kansas City, Mo.
Brice, Fanny, Shea's, Toronto, Can.
Brennan & Wheeler, Orpheum, St. Paul.
Breton, Ted & Corlune, Proctor's, Portchester, N. Y., 25-27.
Brown & Barrows, Proctor's, Elizabeth, N. J., 25-27.
Bradley & Norris, Prospect, Bkln.
Brower, Walter, Columbia, Bkln., 25-27.
Brady & Mahoney, Globe, Boston, 25-27.

CLARA BALLERINI

THE I DON'T CARE OF THE AIR
UNITED TIME

Barry, Mr. & Mrs. Jimmy, Orpheum, Des Moines, Ia.
Barnold's Dogs, Empress, St. Paul.
Barry & Wolford, Grand, Pittsburgh.
Barlow, Billy, Proctor's Schenectady, N.Y., 25-27.
Banjo Phiends, American, N. Y. C., 22-24.
Ballalaike Orchestra, Delancey St., N. Y. C., 22-24; Bijou, Bklyn, 25-27.

LEE BARTH

STILL IN DIALECT

Baker, Ethel & Lucy, Empress, Cincinnati.
"Back to Montreal," Cross Keys, Phila., 25-27.
Beverly & Mackey, Griffin Circuit, indef.
Conway & Dayton, Vode, Fayetteville, N. C.; Todd's, Fayetteville, 29-April 3.
Bandix Players, Majestic, Dallas, Tex.; Majestic, Houston, 29-April 3.
Berrens, The, Keith's, Indianapolis.
Beaumont & Arnold, Royal, N. Y. C.
Bergen, Alfred, Columbia, St. Louis.
Bell Family, Orpheum, St. Paul.
Best, Mabel, Proctor's 23d St., N. Y. C., 25-27.
Beers, Leo, Colonial, N. Y. C.
Bayard & Harrington, Orpheum, N. Y. C., 22-24; American, N. Y. C., 25-27.
Belle & Jones, 7th Ave., N. Y. C., 22-24; Bijou, Bkln., 25-27.
Belle & Caron, St. James, Boston, 25-27.
Bessie's Cockatoos, Lyric, Hoboken, N. J., 25-27.
Bernard & Meyers, Grand, St. Louis.
Berose & Baird, Orpheum, Peoria, Ill., 25-27.
"Behind the Footlights," Howard, Boston.
Big City Four, Orpheum, Oakland, Cal.; Orpheum, Sacramento, 29-April 3.
Bickel & Watson, Keith's, Boston.
Bissett & Scott, Academy, Norfolk, Va., 25-27.
Blondys (3), Grand, Pittsburgh.
Black Sheep, Proctor's 125th St., N. Y. C., 22-24; Proctor's, Troy, 25-27.
Black & White, American, N. Y. C., 22-24; National, N. Y. C., 25-27.
Black & White Revue, Orpheum, Altoona, Pa., 25-27.
Bowers, Walters & Crooker, Seattle, Wash., 29-April 3.
Bowers, Fred V., Orpheum, Des Moines, Ia.
Boothby & Everdeen, Proctor's 23d St., N. Y. C., 22-24; Proctor's, Mt. Vernon, 25-27.
Bolger Bros., Orpheum, Bkln.
Bogart & Nelson, Columbia, Bkln., 25-27.
Booth & Leander, Orpheum, Grand Rapids, Mich.
Brown, Billy, Orpheum, Grand Rapids, Mich.
Brown Bros., Montgomery & Stone, N. Y. C., indef.
Brown, Geo. & Co., Keith's, Cincinnati.

REMINISCENCES OF THE SHOW BUSINESS COVERING HALF A CENTURY.

(Written Expressly for THE NEW YORK CLIPPER.)
BY MAJOR JOHN M. BURKE.

[EDITOR'S NOTE: Major Burke has given considerable thought to this article, and it should appeal to those still living of the "Old Line," and be preserved by those of the new.]

MAJOR BURKE.

Shades of Frank Queen! Memories of dear old Colonel T. Alliston Brown, and that debonair dramatic editor, Harry Ashley! and Will Davis, who was your envied correspondent in that 'way West city, Chicago—when it was fifty cents admission in daytime just to visit and inspect the grandeurs of Crosby's Opera House, Wallace Hume's architectural model, excursions daily from the surrounding country; when on tour, the itinerant acquiring the acquaintance of THE CLIPPER man, and a good report sent in, felt as great a joy and triumph as was given him by financial success. They would all join me in protesting that you should give me such a latter-day kid career as *"forty years,"* thereby cutting off *twelve* of the years that elapsed since my debut in the atmosphere of the theatre; for it was FIFTY-THREE YEARS AGO, after a history too long to be related here, covering some tumultuous experiences at the theatre of the Civil War of quite an adventurous kind, at a time when all was not "quiet on the Potomac," that I entered the theatrical world. In fact, as an orphan boy, the war had put me in the category of what would be called the "irregulars."

Leaving a chapter behind and making a cut across fields for reason, I would state that I knew and admired a young actor named

Frank Bangs,

Frank had been playing in Richmond; became a captain in the Confederate Army, and was captured in 1863. Being a Washington boy, and possessing considerable dramatic ability and a personality that was very attractive, with a family to support, on being paroled he joined the stock company of the old National Theatre. The petty prejudice of mankind at that time equalled in intensity now evidenced among the profound professors of progressive civilization at present raising double-decker war-cataclysm howls on this now "distracted globe." This resulted in the rallying of pro and anti-Bangsite factions, and for a short time the theatre was the scene of demonstrations against the Southern actor, fully equalled by those in his favor. My personal friendship for him, spurred by the enthusiasm of youth, caused me to espouse nightly the cause of a man whose name dramatic history will perpetuate for his characterizations—such as "Old Storkey," "The Silver King," and his truly classic "Mark Antony," excelling, as it did, in vigor, action and eloquence.

This brought me into close communion with the great, capable, versatile *entrepreneur* who held the managerial reins in the realm of the drama,

Leonard Grover,

On whose staff I enlisted. He was then a dominant factor in the dramatic, operatic, and in the, at that time, primitive variety, now vaudeville, line of entertainment: a man rarely equipped for the times—in fact, astonishingly so for one so young—with an energy and a discernment really marvelous when one considers the scope of his enterprises. He had the National Theatre, in Washington, playing stock companies and stars; the Alexandria war-camp Theatre, the Pagoda, in Baltimore; the Chestnut Street Theatre, in Philadelphia; the Olympic, New York; seasonable rentals of the Academies of Music of Philadelphia, New York and Brooklyn, and the Boston Theatre, with Max Maretzek's Italian Opera Company and a German operatic company, with such stars as Habelman, Herman and Ronconi; and Max Strakosch's concert tours; a linguist that could talk to contraltos, sopranos, bassos, tenors, agents, with a suavity of manner and a managerial diplomacy that achieved a tranquility surpassing the proverbial pouring of oil upon the waters. He could lead an orchestra, detect a falsetto, in voice or instrument, besides employing the pen successfully as a dramatist, evidenced by his "Treasure Trove," "Our Boarding House" and other plays.

At that time it meant something to make casts by telegraph, transfer actors and actresses from city to city, from play to play, when the repertoires were of one-night demands; besides the occasional spectacular productions, with such stars as Edwin Forrest, Charlotte Cushman, Lucille Weston, E. L. Davenport, Mrs. D. P. Bowers, J. W. Wallack, Dan Setchel, John Wilkes Booth, Avonia Jones, Charles Matthews, John E. Owens, James E. Murdock, Julia Deane Hayne, Ned Adams, a bright light in legitimate comedy (Mercutio), tragedy (Hamlet), or the romantic (like Enoch Arden); the Bateman Sisters, Mrs. Farren, Mrs. John Wood, lately deceased at eighty-four years of age; Mr. and Mrs. Barney Williams, in Celtic roles; Billy Florence and wife, rival family geniuses, in Yankee portraiture; later, the original Bob Brierly and Oppenheiser; the Logans, Olive and Cecil; the pre-eminent John Drew, and Mrs. Drew, legatees of hereditary dramatic gifts; Dan, patriarch of the Marble family of histriones; the petite Lotta, the Maddern Sisters, Laura Keene, "American Cousin," of historic tragic memory; such author-actor-producers as Dion Boucicault, and a host of others who carved their names indelibly in the history of the drama. Such stock actors in his employ as Wm. E. Sheridan, James McCollum, Frank Bangs, Frank Lawler (the greatest of "Softies"), Ed. Lamb, Joseph Whiting, Gus Fenna, A. D. Bradley, and a bouquet of beautiful and talented actresses, led by Emily Jordan, Agnes Perry (Mrs. Agnes Booth, who startled Washington as "Ogarita, the Wild Flower of Mexico," in that spectacle), besides ranking with the greatest of her sisters in the standard—Mrs. German, dear Aunt Louisa Eldridge, then as fascinating as any—the Newton sisters—in fact, an aggregation with as many idle as employed; then a sensational organization which was, indeed, a little world in itself. This little world was so big that I almost forgot to mention that our dear friend, Willie Crane, was nationally famed as a basso in the Holman Juvenile Opera Company, and Signor Perugini, the boy tenor (Johnny Chatterton), Harry Murdock and Claude Burroughs were among the younger members who graduated from the school of this wonderful director, whose geniality and liberality were of a nature that created the cognomen of "Old Fell."

Starting on this I could write a book. I should cut this short, but I think it important to state that one of Mr. Grover's familiars was that predominant figure in national history, the lamented President Abraham Lincoln, who often sought a few hours of escape from the hurly-burly of conditions by dropping in to see "Old Fell," and in a big easy-chair in the office hide himself from the cares of state in social converse or an hour or so's quiet nap.

I might mention here that my adventurous spirit generally attracted me to the firing line, to view the real war spectacles. I had the honor of being one of three civilians that were present at the Battle of Fort Stevens, on the occasion when President Lincoln himself was under fire. It was the occasion when Washington was surrounded and attacked, and he exposed himself upon the outer fortifications, and was sternly commanded by General McCook to retire from his exposed position.

In company with a friend, I was on horseback, close up to the White House porch, when President Lincoln, the night before his assassination, spoke on reconstruction in a most conservative way. This was the night of the big illumination of Washington, celebrating the fall of Richmond.

Naturally, during the last few years at the theatre I had the pleasure of meeting socially the greatest celebrities of that time, military and political, and I witnessed the Grand Review, in which, for two days, from dawn to moonlight, in solid phanlanx, from curb to curb of wide Pennsylvania Avenue, passed the flower of the United States veterans, with their serried ranks and tattered battle flags, then the most experienced, tried and efficient army in existence, numbering several hundred thousands over a million men.

At the close of the war in 1865 I started West, with the same spirit of adventure instilled by the conditions then existing, with the intention of accompanying General Clay Green Smith, of Kentucky, appointed governor (to succeed Thomas Francis Maher) of the new territory of Montana. A very active Indian war rendered such a trip impossible, and it was there and then that I began to imbibe the Western interests with which I have been associated for many years, at a time when the most prominent men on the frontier—the Great American Desert—were Generals Sheridan, Custer, *et al.*, on the one side, and Red Cloud, the terror of the plains: Sitting Bull, Spotted Tail, Tall Pull, Reindeer, etc., on the Indian side, and the pathfinder for the one and the trail-finder of the other was that remarkable, picturesque and effective scout,

"Buffalo Bill" (Col. W. F. Cody),

And it was then that I became imbued with an interest in the Western subject and the personality of a leader with whom I am proud to have been identified for so many years.

With an appreciation of the limitations of space, and a terror of the blue pencil, I will, as briefly as possible, explain the connection of this early atmosphere with the fact that, in company with my side pard, Bison William, I have visited, not once but several times, and in such detail as to locality, in Europe, that we are familiar with every country, kingdom, pricipality, capital city and town, the officers, as well as the royalties, and nearly all the military leaders, that are now figuring in the colossal, hell-raising war now disarranging the social conditions of the Continent, and disarranging the future careers of many young men, as did the tremendous strife and struggle that affected my own boyhood career, and I can now look back to it in contrast and sympathize with those whom the present unfortunate affair may create young nomads.

Ned Buntline, famed as a novelist, and an adventurous character himself, had quietly visited the Western military posts, and had measured and fitted a real character, W. F. Cody ("Buffalo Bill"), probably for the first time in history, associating a living personage and actual hostilities, surroundings and conditions, with romantic story. This was dramatized and was a sensational success, making Bill phenomenally popular. The Grand Duke Alexis' hunt, the victory in the battle of Summitt Springs, and the deadly duel with Tall Bull, the James Gordon Bennett hunt, and an invitation for a visit East as the journalists's guest at the Union League Club, New York, transformed a distant frontier character into a positive, existing personality, a human fact, creating a popularity eclipsing anything in history.

As Gus Thomas' old-time prototype, Bill Shakespeare, has said, "there is a divinity that shapes our ends," smoothly, "hew them as we may," so my Western ambitions and short dramatic experience acted to attach me to the following of the grand work of educating the East in the dawning possibilities of the then vanishing Wild West—first, through the stage and the drama for seven or eight years, and since, for thirty-two years, have I been associated with *The Man and the Subject.*

In the early stage, Billy was playing in the Winter and intermittently scouting, fighting or hunting in the Summer, joining every campaign, winning exceptional honors in that of Custer in '76, guiding scientists, such as Professor Marsh, to such remote corners as was the Big Horn Basin, in geological and bone-hunting research, touring Europe several times, from Barcelona and Naples, Laibach and Agram on the South, from Bordeaux to Belgrade, and Cracow on the East, and to Inverness and Glasgow on the North, and nearly every city and town thus encircled, and in America, from San Diego, Galveston, New Orleans and Jacksonville, to Quebec, Winnipeg, Edmonton and Vancouver, and nearly every intervening city and town (many founded since his perambulation started). While entertaining and educating all nations and peoples of Europe and America in our great frontier history, now past, and impressing its present unexampled and increasing prosperity upon them, have I toured, following the White Ranger of once Redland, as Professor Emeritus—Colonel Cody ("Buffalo Bill")—and by returning at immense expense from Europe for the last of all Indian wars, that of 1890-91, when our old companion, Sitting Bull, was killed, and had the pleasure of being in at the finish forever of all strife between the red and the white race, also the honor to be one of the two last possible Indian Peace Commissioners (the other being the distinguished veteran of four wars, Major-General Jesse M. Lee), when Major-General Nelson A. Miles closed the last chapter and the last page and the last paragraph of three hundred years of Indian war. May none other ever sully the civilization of which we now claim possession.

This connection brought me in association as a by-product manager, for many long years, with the "profession" of the stage and its devotees—years so long, friends so many, that, in the fumes of a dreamy reverie, I will endeavor to recall a few of the lovely

People Who Contributed to Make Mankind Happy.

In the smoke wreaths I am making I can see the dim, past managerial days of genial Dave Bidwell, James McVicker, John Norton, George McManus, Charley Pope, Charley Spaulding, George Deagle, Pat Short, Barney MacAuley and Louisville Brother John (of the Chile-con-Carne Club); John Duff, John Selwyn, Bob Miles, Lester Wallack, Theodore Morse, Poole and Donnelly, C. D. Hess, John Ford, Tom Hempel, George Goodwin, Tom Hall, Frank Aiken, the Conways, Sheridan Shook, A. M. Palmer, Jim Hall, Henry Abbey, John Schoeffel, and Jack Haverly's times of minstrelsy and drama; Bill Henderson, manager of the Pittsburgh Old Drury, with a stock company ready to jump in and support William and Effie in "The Lone House On the Bridge" and "Millie of the Milking Pail;" Matt Canning, John Albuagh, in Albany; Bill Von Arnim, in Troy; old Tom Carr, in Rochester; old man Meech and sons, successors, at Buffalo, with Tom Davy, in Detroit, and old man Whitney (Fred's pa) to split the percentages or play the Michigan Peninsular Circuit.

The smoke curls frame the Pacific Coast, when you were greeted by, "Ah, just from the States?" the days of Tom McGuire, McCullough and Barrett's great Ralston-backed theatre and star company, creating an atmosphere that fed inspiration to David Belasco, Bill Brady, Joe Grismer and other skilled dramatic connoisseurs in art values—when Marcus Mayer was a popular California State legislator—a local political factor to the extent that it seemed he sidetracked presidential possibilities for the drama; John Piper, who was the John Stetson of the mining camps of Nevada, with Virginia City as a centre, when it was a real "goldfield;" Joe Proctor, then the theatrical nabob of Sacramento, Marysville and *Yuba Dam*, with Shakespearean standards, and the "jibenainosay" as standbys, and Seldin Irving (with Louise Dillon and Harry Rainford and aunt in the company), touring from the towns of Rockford, Joliet, Racine, Madison, La Crosse, Pond du Lac, Prairie du Chien, Dubuque and river cities, 'way back to Sioux City, vieing with old Plunkett, the Northwest manager, in prevailing on the citizens of the isolated prairie to "hold the fort" till "civilization on her luminous wings" should aviate to their neighborhood, and Jack Langrish, founding and making Denver a marvelous dramatic centre, accumulating so much wealth as to invade the Far East, then slowly retreat to the then frontier resort of disappointed forty-niners, the gold camps of the Black Hills and Deadwood. When on a visit, in 1869, to Los Angeles, its evident natural gifts were voted valueless on account of the predominance of the Spanish "'dobe dweller," old Pico, the last of the Spanish alcaldes being still a local factor. But what a transformation scene now, eclipsing anything that the elder Voegtlin and Charley Getz ever produced, but that the present Michael Angelo of the stage, young Voegtlin, could possibly surpass.

On and on—until the smoke pictures tell of the days when the little world of players became broader—aye, colossal, and then the days of the Frohmans (Dan and Charley), of Al. Hayman, Klaw & Erlanger, the Harrises, the Lieblers, Joe Weber and Lew Fields, creators of a special style of infectious hilarity; Fiske, Cort, Pitou, Dillingham, the Shuberts, Fred Zimmerman, my juvenile confrere and companion *en cheval, et al.* Eschewing consecutiveness, in these dreamy pictures I can descry scenes among the fumes when the actors' rendezvous centred around the old Bowery Theatre, Atlantic Garden, the Spring Street, around Niblo's, then farther up to Amity Street and the Grand Central, then "way up town" to the never-to-be-equalled "old Rialto," Fourteenth and Union Square—a players' Bohemian land that can never be duplicated, and where I have lingered, when as a resident in Manhattan, for over forty years. There, many and many a time, as memory recalls, I have seen a coterie of gifted mortals—Joe Jefferson, Charles W. Couldock, Charley Thorne, Harry Montague, Lester Wallack.

Billy Florence (Shriner founder), Frank Mayo, a dreamer of Shakespeare but a success in Frank Murdock's "Davy Crockett," Mark Twain's "Puddin'head Wilson;" dashing Mark Bates (the sterling artist—Marie's gifted Apollo mate), the Vokes family, the cornerstone sensation of the Union Square; J. B. Studley, "good old Jack" of Bowery immortality, first impersonator of Fred Maders' dramatization of Ned Buntline's "Buffalo Bill," pioneer of real Western drama, as was the "Octoroon" and "Uncle Tom" of the Southern; Frank Mordaunt, a dramatic ranger, as facile in "Othello," "Ingomar," the delicate comedy of "Charles Surface," "Cheviot Hill," as unctuous in the humor of "Major Britt;" Fred Warde, of the classic; Harry Hawk, of the farcical; the Irish patriots, Joe Murphy, Billy Scanlan and Chauncey Olcott.

Major Pond, at times arm-in-arm with Henry Ward Beecher, moving through the throng to the Everett House; at other times with John B. Gough, Locke (Petroleum V. Nasby), of *The Toledo Blade*, or with Annie Dickinson, Mark Twain, dear old "Marse Henry" Watterson, Shellaberger (Mrs. Partington), Nash, the cartoonist, and, at times, little General Tom Thumb could be seen, with his high hat and vandyke beard looking up at and jollying Big Bill Walley and Long John Allen, six foot three and four, without their high hats.

Jim O'Neill, F. F. Mackay, J. H. Stoddard, John Jennings, Dan Bryan, Chas. R. Thorne, Jim Collier, McKee Rankin, Tony Pastor, Jim Nixon, Gus Williams, Bartley Campbell, Den Thompson, Comedian Brown, of chop-house fame; Ben De Bar, Harry Langan, Sol Smith Russell, Spaulding and Rapley, Dick Hooley, Harry Miner, Joe Wheelock, Tom Keene, Billy Hayden, Jim Hardy, Charles Stevenson, John Jack, Frank Sanger, Charley Backus, Jack Rickaby, Charles Coghlan, Barry and his pal, Fay! Billy Birch, Charley Collins, Maurice Barrymore, David Wambold, George Fox, Maffit, Bartholomew, Bill Worrell (Sophie and Jennie's papa), Bill Ash, James Thayer. "The Moreland" was once an arenic jester, palling with Johnny Hart, a natural bubbling spring of unctuous humor. "The Moreland" I mean is the dear Arthur, beloved interpreter and apostle of Elkdom in the tabernacle, a controversialist and repartista on the Rialto, a source of inspiration to such splendid recruits to the herd as that most popular among the necessarily popular Grand Exalted Rulers as Eddie Leach; Jim Fiske, Kelly and Leon, John Ellsler, Ned Bulkley, Matt Snyder (chairman Actors' Reception Committee of the San Francisco Fair, 1915).

Nat C. Goodwin, whose smile adds value to the Los Angeles atmosphere; Billy Connors, of the St. James; Andy Dam (here, on the Square); Phil Lehman, of Saltville; "Syl" Hickey, of Queen Mary's time; Ned Gilmore, Eugene Tomkins, Dan Harkins, Jimmie Lewis, George Clarke, Stuart Robson, Owen Fawcett, "Romeo" Lemingwell, Mike Kennedy, Tommy Burns, John T. Raymond, Jim Hearn, R. M. Field, Charley Hoyt, Louis Harrison, Fred Meader, Bob McWade, Pete Dailey, Steele Mackaye, "young" Jerome Eddy, "nus-tling" Bob Grau, Tom McDonough, and the tragedian John, Ollie Dowd (Byron)—"Across-the-Continent J. J. McClusky"—Junius Booth, J. Newton Gotthold, Nat Lingham, Nate Salsbury, Johnny Webster, Sam Colville, "Scarf-pin" Harry Sargent (first Pullman-car star manager), Harry Dixey, Harry Mann, Bob Mantell, Ned Rice, Harry Greenwall, Steve Flake, Louis Aldrich, John Matthews (first A. F. Almoner), Harrison G. Fiske (who, with Dan Frohman, I managed the first Actors' Fund benefit).

"Samuel of Posen" Curtis, at the Fourteenth Street Theatre; Harry Jarrett, Joe Hooker, Harry Palmer, Tony Hart, Ned Harrigan, Neil Burgess, Johnny Wild, George Thompson, Charley Vivian, Tom Riggs, Geo. McDonald, Wm. L. Bowron, James W. Lingard, and Bob Coffin, cashier of the Bowery Bank, creative committee of the grand B. P. O. Elks; Ben Lowell, Morrison Simmons, Mart Hanky and Charley Gardner (talent distributors). And in the realm of songsters William Castle, J. L. Carncross, Ira Paine, Sher Campbell, Ainslie Scott, Harry Peakes (leading *tenori delicato* and *basso profundo Americanos*), J. K. Emmett.

Mingling with and adding sport with gibe and jest to the throng come exponents of the "South befo' the Wah," Nelse Seymour, Billy Rice, Ad Ryman, Poney Moore, of "Lunnon;" Billy Arlington, Eph. Horn, Luke Schoolcraft, Billies Manning and Emerson, Cool Burgess, Swayne Buckley, the Morris Brothers, Milt Barlow, George Wilson, Billy West, the still-blooming Primrose, and the then youngsters, Lou Dockstadter, and the perennial Al. G. Field, were but a few.

Then the ring kings: P. T. Barnum, Uncle Jimmie Bailey, and the Solid Muldoon, the placid W. W. Cole, George Coup, Dan Costello, Jim Hutchinson, old John Robinson, M. B. Lent, Jim Nixon (a creator), Nathan, June, Cooper and Angevine (the Big Four), Jim Wilder, Adam Forepaugh.

The Partiga has turned to ashes. The dream is over. Fact, not fancy, ends it. Not "back to the mine," but "back to the West."

"In the West, in the West,
And happy to be,
Where the mighty Missouri
Rolls on to the sea."

"Bill" has settled on the farthest and last of the frontier, in the foothills of the Rocky Mountains, on the edge of the Yellowstone Park, where he practically lives over again on his "TE" ranch, fifty miles from Cody City, the old hunter-scout life, and with the spirit of "he couldn't stay away embodied in him, was a participant in the best balanced and most interesting horse show ever held in the West, in the late Denver Midwinter Fair, with Lulu Long's and J. M. Moore's strings leading numberless Western horse show stables that have challenged comparison with and won ribbons from London, New York and all the famed exhibitions, neatly interspersed with the equally high class horse exhibit of Rhoda Royal's stud of high school graduates and art-posing, picture-grouping equines, the height of living sculpture possibilities—a feature that has made a profound success of that Western born, bred and developed scenic marvel, the Sells-Floto Circus.

On the occasion of Wyoming Day, when Governor Carlson and the legislature of Colorado received and entertained the governor and legislative body of Wyoming, the old

COL. CODY AND MAJOR BURKE, MULING ON THE ROAD AT EDMONTON, ALBERTA, 1914.

We must not forget the pencilors—Tony Hamilton and Jack, Charley Gaylor, George O. Starr, Charley Day, Louis E. Cook, Billy Durand, Charley Stowe, Jay Rial, as samples; and the national sawdust favorites, when quip, joke, story and song, with the ringmaster as a feeder, were a necessity—Dan Rice, Joe Pentland, Ben Maginley, Johnny Patterson, old Dan Gardner, Johnny Ludlow, Billy Burke, Bob Butler, Pete Conklin, and old Joe Meyers, who conquered Europe.

The dignified Charles Wheatley, the one and only Edwin Booth, the graceful Charles Fechter, the classic Salvini, Jim Wallack, that greatest of all-round actors, Ned Davenport; later, the aesthetic Richard Mansfield; the fortunate dramatic author-alchemist, Charles Barras—these are but a few of the passing throng that memory detects in the flitting crowd, mingling with whom was a bevy of politicians of class and standing, from the days of Tweed, John Kelly, Richard Croker and Sheridan Shook, convening together on the neutral ground of the Morton House, and an army of social boulevardiers, as Larry Jerome, John Hoey, John Mackay, Col. Matt O'Brien, of the kind of wholesouled men and first night patrons, as the genial Diamond Jim Brady of to-day.

A long list, it is true, but what a roster could be called of mortals all worthy of a leaf in memory-dear's reflective album, and a niche in the hall of Thespian fame. Ah, those were halcyon days, dreamy days, when from Billy Moles', around Harry Facenhause's, Joe Schmitt's, the Hungarian, Gus Luchow's, Dam's Hotel, the Westminster, to Moretti's Italian Castle of Comfort, for operatic stars and gourmets, with Martinetti's as a close second, was the centre grazing grounds for the delegates to the yearly conventions representing the *Amusement world.*

In smokeland, I can see in *bas-relief* pictures of the good old days when that gray

BUFFALO BILL, STILL ON THE TRAIL, 1914.

haired kid, Jerry Cohan, "the nation's favorite, 'Barney the Guide,' chaperoning the untraveled in panoramic views of 'Ireland As It Is,' and with his infectious Hiberian personality, making one among the really first of the moving pictures." Charley Parsloe, Griffin, Dan Sulley, Funny Fletcher, myself and our ilk lorded it in Falstaff style at Harry Cunningham's and Vaulmer's Beer Halle, near Houston Street, and then ruminate through the pathways of time until the march of progress left the camping grounds of Harrigan & Hart, passing to the now aristocratic Forty-second Street Rialto, and the realm reigned over, through hereditary genius of Celtic-American culture in joyous dramatic literature, interpreted by a magnetic magician of Momusdom, in the person of the once "little Georgie Cohan," and his aiders and abettors in catching personalities, Willie Collier and Raymond Hitchcock, worthy of Victor Herbert's Jolly Good Friars rythmatic toast:

"Here's to the Friars,
Here's to them all,
Out on the road
Or here in the hall."

Man, says, "A man should be prouter as a has-been as he should as a living never-was," so is, fraternally yours, JOHN M. BURKE.

P. S.—I have omitted a library of details, which would have been interesting, but how many pages would it have taken if I had attempted to mention the army of talented, lovely women that added brilliancy to the histrionic word, whenever "Lady Star" was a goddess, every "Juvenile Lady" a queen, every "Walking Lady" a princess, every "Old Woman" a dowager matron, chaperon and adviser; the ballet corps all Byaderes, and the chorus all Gibson girls. Then you could accuse me of "still harping on my daughter."

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of taffeta sun-fast and rainproof, 4x7 feet. Sewed stars, sewed stripes, 8-foot pole with ball, 16-foot Hemp rope, galvanized iron pole holder, all complete by express on receipt of factory price, $1.00.
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THE SHOWMAN AS A BUSINESS MAN

BY J. A. DARNABY.

Written Expressly for THE NEW YORK CLIPPER.

[EDITOR'S NOTE.—J. D. Darnaby is a well-known figure in the profession of entertainment. For a number of years he was identified with Con T. Kennedy and the Parker Shows, and for a time, in association with Harry Rush Raver, projected the Parker Amusement Co., a carnival oganization. Last year he had the direction of an exhibition at King Edward's Park, Montreal. Mr. Darnaby is recognized as one of the best publicity directors in the carnival field.]

J. A. DARNABY.

When requested to contribute an article on "The Showman as a Business Man," the question at once suggested itself, has the successful showman as a rule, been a good business man?

Is the term good business man applicable to the successful showman?

Have the men who have amassed fortunes in the show business, followed the rules laid down by the more conservative trades man, or have these showmen capitalists accumulated great wealth through daring speculation.

How often have we heard men praised as great showmen, and how seldom we hear them referred to as great business men.

And yet, could he have thus arisen to fame and fortune, devoid of unusual business qualifications?

Is the thoroughly good business man always a success as a showman, and must the successful showman necessarily be a good business man, as the term is generally applied.

When I look back over a period of fifteen years, during which time I have been associated with many of the great and most successful men in the amusement world, studying their methods, following their various routes to success or failure, I am still unconvinced: when I recall how often I have seen many of them disappear for the second time beneath the waves of misfortune only to rise again, and be saved from the tempestuous sea of industrial strife, I wonder if these men are really great business men or daring speculators.

All will agree that probably in no other walk of life is the business man so sorely tried, so bewildered by changing conditions, or are the demands upon his storehouse of knowledge so numerous as in the show business.

When we consider upon what conditions the showman as a business man is compelled to operate, it is even more astonishing to the careful observer, who finds this man operating as a stranger in a strange land, sometimes against odds that would impel the average tradesman to take his own life rather than face inevitable failure.

There is little question but if called upon to operate and continue business under the exacting conditions surrounding the showman at all times, the average business man, who looks with disfavor upon the showman as a business man, would pass into the hands of the receiver within twenty-four hours.

How often have I heard, during a discussion of some well known man's success, reference to that man's business ability, and yet when a careful study of the methods employed in reaching the success attributed to him, you will find little to recommend him as a man of rare business tact or conservative shrewdness.

A very great majority of the men I have known in the theatrical and circus world had little opportunity outside their own sphere of usefulness, to study business methods employed by trades people, or accredited successful business men.

While my experience in the amusement business has been varied, and my knowledge of men intimately associated with all branches of the business rather extensive, I recall few men of business who have left their vocations to accept positions or investments in the amusement field but have been proved failures, and are now listed among the discards.

This very noticeable fact would admit of a question of doubt as to whether or not it is the business showman or the speculative showman who in the end amasses the greater fortune. Again is the successful showman, the successful business man?

I recall a well known actor with whom I was associated for several seasons, as a man of absolutely no business ability, one who kept his accounts on the back of envelopes, knew nothing about bookkeeping, and paid his salaries from memory, guessing at monies drawn by the company, and seldom checked my advance account. He insisted upon handling his own affairs, but made money so rapidly he is now rated as a rich man.

Some twelve years ago, in Chicago, I met, by appointment, now one of America's most sucessful producers, rated as a millionaire, and entered into an agreement with him to lease a Chicago theatre where for three years we produced musical comedy, opera and vaudeville.

This man, on the day of our combination, possessed a wife, two children, $2.65 and a rapidly accumulating hotel account.

Three years I worked along side and watched the methods employed by this wonderfully clever speculator, became very intimate, close enough to exchange confidences, and saw him lose, day after day, until there was not a dollar credit left for him in Chicago. Confidence in his ability was at a low ebb, and while I admired his courage, I could not but feel the lack of system was costing him his reputation and his lease.

He would borrow ten dollars to buy a dinner that might influence the loan of a thousand, hoping against hope the tide might turn. This same man departed from Chicago broken in all but spirit. When I saw him next he was closing up another failure and entering into a less attractive one, in which he himself had but the slightest hope of making good.

The venture was one no conservative business man or producer would have given the slightest consideration, and yet it was the means of turning him into a rich path of operations that eventually made him a wealthy showman.

When he offered to interest me in the venture, I did not even have to give it a consideration to stamp the venture a most hazardous one, yet it did win, and won big.

Was it the shrewdness of a business man or a speculator driven to desperation by failure and almost starvation?

Have the recent gigantic and distressing failures in the theatrical business resulted from lack of conservative business methods, or were they brought about through speculations at a time when the man of business would have decreased his stock and abided his time?

Again I ask is the successful showman the successful business man?

For seven years I was a member of the staff of one of the largest organizations in the amusement world. The system of handling the big show from a business point of view was seemingly perfect.

The man at the head of this organization was a business man, thorough, capable, brilliantly educated and experienced. Yet this man directed and managed one of the most gigantic failures showmen have ever recorded.

He was always considered a shrewd business man. I do not believe all who knew him considered him a good showman. He is now managing a vast fortune and amass'ng more, but not as a showman.

Five years ago I approched a well known business man of Chicago, whose son, at that time, was playing vaudeville and from whom I had received a letter regarding a formation of a company including several well known stars, and presenting a play he had written. I outlined the plan to the boy's father, not with a view to interesting him, but rather to secure his assistance in dissuading the young man from investing his little savings in a production that not less than three of New York's most prominent producers had refused to consider as at all feasible.

I recall the boy's father expressing the opinion his son would never be a business man, that he knew absolutely nothing of business methods or the value of a dollar, and agreed with me the boy should be discouraged if possible.

In two years this same boy was manager of a chain of Eastern vaudeville theatres, now occupies a prominent position in the vaudeville world, and his success has been continuous.

Do you think a man of good judgment or business tact would lease a house or store adjoining that of a merchant who was able to buy the same line of goods at a much lower rate and dispose of them at a price the other could not buy, and depend upon his personal popularity to continue his business?

Hardly at all likely, and yet there are men in the amusement business who practically do this very thing and get away with it.

Is it business or speculation.

Place John Wanamaker at the head of the Ringling Show and John Ringling in the private office of Wanamaker, and I would place a small bet, Ringling would come nearer getting by in Philadelphia than Wanamaker on the Ringling train.

A FORGOTTEN "DROLL"--- QUAINT CHARLEY WORLEY

BY HERBERT S. RENTON.

Al. Fostell's remarkable article in the Christmas CLIPPER, answering so fully the oft-repeated query, "Where is my wandering (variety) star to-night?" caused me to turn memory's searchlight back on "the seventies"—and standing out strongly amid Tony Pastor's stars, I glimpsed the drollest burnt cork comedian of them all, Charles E. Worley, a name nearly forgotten—but ask Charles W. Young, Frank McNish or dear old Al. himself, and you will get the answer: "The funniest of 'em all!"

Perhaps the best *all 'round* minstrel was Billy Emerson—but he was not so unctuous as Jim Unsworth when he "rambled into the rural fields of oratory"—nor yet in stump speeches could he equal Eph Horn, Hughey Dougherty, Bob Hart or Billy Rice. Emerson was not as funny as Billy Manning or Harry Lehr.

Though offered a London engagement in grand opera by Col. Mapleson, Billy Emerson could not sing ballads to compare with Dave Wambold, that incomparable warbler of the San Francisco Minstrels, but he *did* sing ballads beautifully, and was a greater favorite in San Francisco itself than any other minstrel boy, and in all the land besides, the same thing can be said. Bobby Newcomb was in Emerson's class as a "song and dance artist," and indeed he wrote "Big Sunflower" and other songs that Emerson made so popular. As an end man, Archy Hughes, of *Hooley's*, was greater than Emerson, but Billy Emerson *did all* that the others specialized in, and was *good in all*. He was the original of all that graceful stuff exemplified by Delehanty and Hengler, Hogan and Hughes, Cheevers and Kennedy, and other performers. While no one disputes the *all 'round* title of greatest minstrel with Billy Emerson, he could not equal Billy Sweatnam in monologue, or Charley Worley in farce. I come back to Worley as the very drollest of them all. Not even Billy Manning nor quaint, colossal John Mulligan, of delightful memory, could surpass Worley as a laugh maker. He was not boisterous. Worley never depended on falling down stairs, nor slipping on greased floors, nor pulling strings of a trick wig, for a shoulder tapping *ghost;* nor yet the eccentric and ridiculous rag shop costumes worn by George Christy, Billy Birch, Charley and Lou Morris, and in fact most of the early minstrels.

Worley did not rely on grimacing or a wide stretched mouth like Charley Backus or such genuine *nigs* as Billy Kersands or Sam Lucas. Charley Worley was just naturally funny. He wandered on the stage, meandered about a while and strolled off again, tickling the risibilities of his audience, and leaving them in a gale of hilarity. He would "walk off on his ear" in the quietest matter of fact way, as though that method of locomotion was the most natural in the world!

CHAS. WORLEY AND FRANK GIRARD.

From the collection of Herbert S. Renton. Note the iron rests used by photographers forty years ago. Worley did not have these helps when "walking off on his ear."

Worley's bland manner when making cross and absurd mistakes was always a bid for mirth, and his droll obtuseness when the plainest statement was made to him by other characters was laughable. No one, not even John Mulligan, could get more out of a twisted meaning or a puzzled look than Charley Worley.

Anything abstruse or opposite to the obvious was *perfectly plain*, O yes—but the simplest statement puzzled him. Worley was exquisitely funny.

When a boy I laughed as loudly as the next one at the acrobatic fun of the minstrel stage—Johnny Allen thrown out of a window, or John Hart, as the stout, redoubtable pugilist, punched and kicked all over the place by a little runt—or when Cool Burgess shook his *gunboats* at the orchestra.

I enjoyed seeing Add Ryman chase the whole troupe down collapsing stairs. I shrieked when Neise Seymour flourished his long legs over the head of Little Mac. I howled when Johnny Thompson slammed Frank Kerns all round the stage at Tony Pastor's, 201 Bowery. But I really enjoyed Johnny Allen's *end man* drolleries and Hart's comic pretense of greatness more than the window exit or violent discomfiture of the pugilist.

Johnny Thompson was a capital *nig* in noisy farce, but his playing softly on a great variety of musical instruments was more to my mind. "Do you want some more?" "Yes," howled the gallery boys. "Well, I'll see if I got some more, and if I got some more I'll play some more." Then, swinging his arm like a windmill, he finally plunged his hand into his baggy *trouserloons* pocket—down to his boot, and brought forth a small fiddle, a flute or what not—playing on a dozen instruments, with a final imitation of church chimes on his banjo, to greater applause than he ever got afterwards in his famous melodrama of "On Hand."

Schoolcraft and Coes were applauded more for the quaint comedy of their work in "Mr. Dittimus' Party" than in any slapstick work. Billy Barry, before he went into Irish comedy, was another *real* blackface comedian who could convulse the audience with a queer look or an unexpected gulp. Dan Bryant and Neise Seymour were funnier in the *gendarmes duet* from "Genevieve de Brabant"—standing in one position while they sang the song—than anything in the bill—funnier than Little Mack's "Mischievous Monkey" that followed, where the comic dwarf, and he was comical—swarmed all over the tables and *props*, knocking everything about, and ending in a smash-up. There was considerable art in the old minstrel show, and lots of good, quiet work, as well as hurly burly tumbling farce.

I remember one of Charley Worley's *quiet acts* that was exceedingly quiet on the stage, but which produced a tempest of cachinnation in the auditorium. It was based on the much used and familiar idea of "breaking in a new servant." But Worley did it all in a different way.

The employer roared orders and Worley quietly requested that he might be turned around gently in the direction the obstreperous employer wanted him to go, and yhen the boss, in a rage, rushed at him and shoved him about, Worley plaintively pleaded: "Now, turn me round, and start me easy!"—"Easy, now." Returning with the wrong article, the boss shouts, "get out of here—that's the court house, I told you to fetch the city hall"—or some such absurd thing, to which Worley replies, mild as milk, "all right! turn me round and start me easy." The boss surveys him with fury, then plunges toward the offender, who stands stock still, never flinching, but putting forth the request. "turn me round and start me easy"—"Easy, now!"

I have seen negro farces similar to this where the main idea was the same, i. e.: that of the enlightened master and the stupid man, but as worked out by Worley and Frank Girard it was absolutely different from other acts, and produced more mirth than "Handy Andy" ever did.

Two young men in the late sixties, Charley Pettengill and Billy Sheppard, possessed fine abilities, and had they lived would have become famous comedians. Indeed, in their short careers they were as celebrated as any on the minstrel stage. They were real artists, and their methods easy and natural, like Worley's.

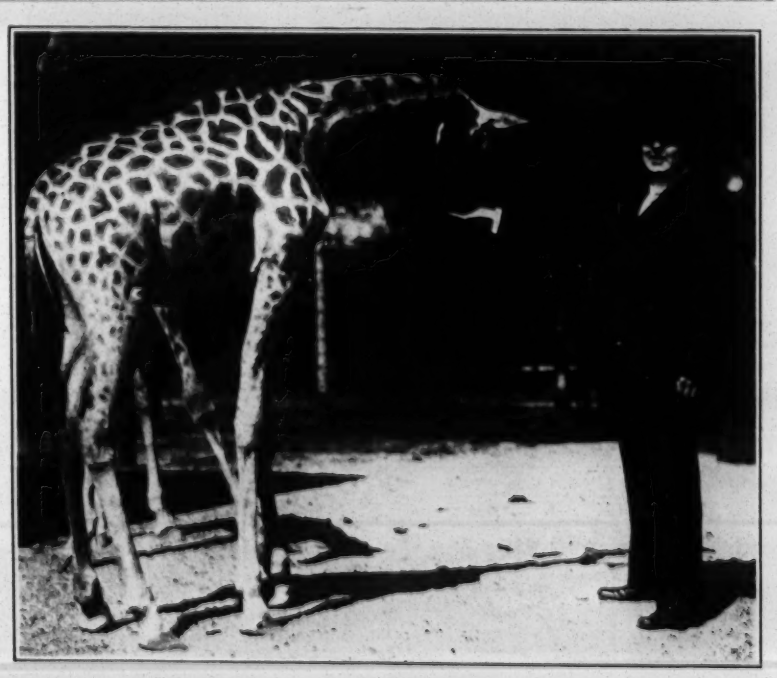
They quit life's stage in the early '70s, but I can see them now, after more than forty years, while the memory of some of the comic wits who made more noise, is not so bright But some of the natural comedians who could make you laugh with a mere glance were noisy enough at times, too. There was Archey Hughes, who relied on real wit and quaint expressions, but who could centre himself in a tempest and make more racket than any little man of his time. Archy was funny, slapping the stage with shoes longer than his legs, as "Rip Tearing Johnny"—or covered with tin cans and racing around as a trapped housebreaker, while the irate householder pursued him, finally training a brass cannon on him and blowing him clear outdoors, supposedly in small pieces to fit the cans.

Again on the tambo end in the first part, Archy was as demure as a mouse, while baiting the starched interlocutor, Cool White, to the gleeful shouts of the people "out front." Quiet and noisy both, at times, was Archy Hughes, but Charley Worley was always subdued.

I don't remember having seen Worley dance, sing or play on a musical instrument. Possibly he was proficient in other departments of minstrelsy, but I recall his work only in farce. Ordinarily I cared less for farce than that old time abomination, the *statue clog*. The regular negro farce was mostly noise and horseplay—the fun obvious and tiresome—but Worley's playing was "something else again," as Montague Glass would say.

I saw them all—those fun makers of old—and appreciated them all—Billy Birch, Dan Bryant, Kelly and Leon, Sam Purdy, Sam Price, Dave Reed, Luke Schoolcraft, J. K. Campbell, Eph Horn, Hughey Dougherty, and many more *real comedians*—as great in their lines as any of the so-called legitimate comedians, John E. Owens, John S. Charles, W. J. Florence, F. S. Chanfrau, *et al.*, were in their supposedly higher realms of art. Standing out more distinctly among the host than any others, as I turn memory's lamp toward the shadows of the past, I see Billy Emerson, Charley Pettengill, Dave Wambold, Archy Hughes, Billy Sheppard and Charles E. Worley. They excelled! Everyone in his own way a real genius, but Worley was top-notch in drollery and quaint comedy, his work artistic and effective far beyond the slapstick style.

For many years I have not heard his name spoken. Worley was one of Tony Pastor's favorites, at 585 Broadway (the little opera house built by the Buckleys, and the home of the San Francisco Minstrels). Another famous manager, R. W. Butler, starred Worley at 585. No one seems to know what became of him. He dropped out of sight. Fate "turned him 'round," "Started him easy," and he was gone. Where he came from is not to be learned from stage historians—but like Jean Ingelow's star, "while he lived, he shone." Of all the sons of Momus there are none I recall with more sincere regard as a genuine, Simon pure creator of innocent merriment than quaint Charles E. Worley. (Just as I finished writing this sketch a one-eyed, little old Salvation Army *bonnet* blew in without her tambourine, a regular Dick Deadeye of a Salvationist. She saluted thus: "How's yer soul?" "First rate," I answered, "and it was never harmed by the minstrels." Whereat she withdrew as though puzzled about something.)



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THE BOX OFFICE MAN.

BY HOWARD W. BURTON.

You step to the wicket to just buy a ticket,
And of course meet the box office man,
He pleasantly smiles (in spite of his troubles)
As only the treasurer can.

Just watch how he dickers, with all the old kickers
Who stand on the line and get gay.
No matter how hurried, he never gets worried,
You'll find this all out if you stay.

When patrons get funny, his eyes watch the money,
And so he will not answer back;
Though inwardly boiling, he keeps on a-toiling,
Giving replies with great tact.

But then as he smiles at the wits and the wiles
His nerves are put to a strain.
Why, yes, he's all shattered, his feelings are battered
By the phone and the thoughts of his brain.

It seems rather funny to take in the money,
To hand out the pasteboards and smile;
But diurnal dealings with all human feelings
Is surely one very big trial.

The box man's so busy it most makes him dizzy
With the cranks that trot up by the score.
Now, is it a wonder, the strain he is under
That the man in the box should get sore?

CORA LIVINGSTON.

Miss Livingston and Paul Bowser have the Congress of Athletes, which is the wrestling show, with the Rutherford Greater Shows during the 1915 season.

MRS. MARY NOBLES, of Boston, will have some swell frame-up for her Country Store concession this season. She will make most of the big fairs in the East. "Originality" is certainly Mary's middle name, and we hope there are no blowers ahead of this little lady.

FRANK HEDGEPETH has been Wintering in San Antonio.

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THE GOOD AND BAD OF THE CARNIVAL PASS.

BY W. M. MOSELEY.

There is probably nothing in the daily routine of the carnival manager's work that causes more worry and more petty annoyance than the pass question. I am not a press agent or a carnival writer, but I think that I have had enough experience with this particular annoyance to be fairly well versed on the subject. I will not venture to suggest a remedy. If a remedy is to be found to eradicate of even curtail this nuisance it must be worked out by the individual managers, and the sooner it is done the better it will be for all concerned.

There is no gainsaying the fact that the passes have secured, and will continue to secure, a great many concessions and privileges which would be otherwise unattainable, and they have been the cause, in many instances, of increasing the gross receipts of a company, when properly used. To whom, and for what these courtesies should be extended must necessarily be an ever-changing problem, and must be met as the exigencies of the occasion demand.

I have found that if any real good is to be obtained from the distribution of passes that such distribution should be made at the very opening of the engagement.

Some people think more of a pass than they would of a fifty dollar gold certificate. When a pass gets in the hands of these parties they apperciate it so much that they make it their business to display it to their friends, and the outcome of it is that before the week is over the manager, assistant manager, treasurer, press agent, and, in fact, every executive arcund the show have to keep under cover, give the show away, or take a chance of turning some one down that may be called upon to be of some assistance to them before the week is over.

There have been many times when passes have annoyed me so much that I have wished that the originator of them had lost all sense or originality before he thought of the pass.

In my eight years with the Con T. Kennedy Shows I have learned that the advance should take care of the city officials and the sheriff's office, and leave the newspapers to be taken care of by the press agent back with the show. Outside of squaring up a few complaints which arise from placing attractions on the streets this should be the limit of the courtesies extended.

In cities where we have played where we did not follow certain carnival companies, whose names I do not care to mention, I have found that the pass question was easily disposed of. But on the other hand, where we followed these companies we have always had a great deal of trouble, and the trouble arose from the fact that not only the agents but the managers made it their business of visiting different public places with their pockets filled with passes, making themselves good fellows with everyone with whom they came in contact. Actions of this kind lead the recipient of a pass to believe that there is no value attached thereto outside of the cost of printing. And so, when another show comes along every plain clothes man and saloon keeper expects a lot of passes, not for themselves alone, but to give away promiscuously. And not only do they expect them, but they demand them, and if they do not receive them they try to make things as disagreeable for everyone concerned as they possibly can. And they are really not to blame, because managers and agents who have visited their city in previous years have, by their promiscuous distribution, led them to believe that they are entitled to receive these courtesies.

Personally, I do not give a pass to anyone except the city and county officials, and ocasionally one or two to square a location.

Another thing I have learned is this: The local committee many times wish to have the "honor" of distributing passes to local officials. That is, they claim they want the "honor," but it is not honor they are looking for. They want to get possesion of these passes so that they can distribute them among their friends. On several occasions where this privilege was allowed it caused us a great deal of trouble.

The promoter handling the town should attend to the distribution of the passes. It is a good idea to have the assistant manager accompany him while he is making this distribution. If he does not the chances are that during the week he will have many complaints from those who have already been taken care of, but who desire to press the bet just a little bit.

Another good rule is to make out a list of those entitled to and receiving passes, and leave it with the treasurer, as he comes in for more than his share of the annoyance caused by the pass-grafter.

I have gathered these few facts from actual experience during the past twelve years and, as I expect to remain in the business for some time I hope that a few managers who have been so liberal in the past in this matter, will see fit to put on the check and to assist in at least curtailing the demands of the pass-grafter.

GEORGE ALABAMA FLORIDA.

George Alabama Florida is one of the best known advance agents in the amusement field, a man of infinite business capacity, and known from Coast to Coast as an aggressive advertiser and promoter of publicity.

He will be ahead of the Rice & Dore River Exposition Co. this season, traveling as manager of the advance steamboat *Rambler*, chartered for the season from C. H. Cassidy, of Dycusburg, Ky.

The *Rambler* is fifty-two feet long and electrically lighted. Mr. Florida, who will be superintendent of the advance brigade, will be accompanied by "Punch" Wheeler, director of publicity for the River Exposition Company.

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"WHALE OIL GUS;" HIS CAREER AND ADVENTURES AS A WHALER.

BY AL. FOSTELL.

AL. FOSTELL.

Captain Augustus E. Folger (Whale Oil Gus), the subject of this interview, known by the writer for over thirty years, was born in the old whaling town of Nantucket, Mass., sixty-five years ago. Began his show career at Austin & Stone's old dime museum, Tremont Row, next to the old Howard, in Boston, back in 1883, and like Prof. Hutchings, was a fixture there for a number of years as general utility man.

In the early days of the Museum, during the Summer season, when the house would close for renovation and in order to keep the company together for the opening of the Fall season, Austin & Stone would send out a variety company on the road to play the New England towns, known as Austin & Stone's Boston Museum Company. It would invariably open the season for a week under canvas on the old circus lot in Park Square, Boston, opposite the old Providence Depot, where the beautiful Court Theatre is now located.

In order to get the show in shape, and while young Gus Folger was sent ahead to make all necessary arrangements for the troupe, after which he would come back and join the show to act as stage manager and work in the afterpieces. The show for the first season, which was a big success, consisted of the following artists, headed by Prof. Hutchings, Barnum's lightning calculator; Fox and Ward, Lew and Lena Cole, Prof. Galletti's troupe of trained monkeys, Jas. Hearne and Sadie Magill, Fostell and Emmett, Mons. Cheltra, and Johnson and Roston, and afterpiece, and at the end of the Summer season the company would return to Boston in order to open the Fall season at the Museum, where a number of the above acts, after several weeks in specialties, would be held over in stock for the rest of the season.

Austin & Stone's Museum was one of the famous show places of New England, and had a world wide reputation for over thirty years. It was there some of our stars and headliners of the present day trod the boards, such as Sam Bernard, the Cohans, Ward and Vokes, the Roger Brothers, and others who have since then risen to fame.

Austin & Stone's was the last of the old dime museums to close its doors, only a little over a year ago, and since then, on its site has been erected the beautiful Olympia.

During Gus Folger's reign at the museum he brought into use his wonderful collection of relics and curiosities relative to the industry of whaling, one of the most complete of its kind in the world, which he collected during his career as a whaler of over twenty odd years of experience. He was a whaler by inheritance, for his father was a whaler for twenty-three years before him, and his grandfather for forty-four years before that, so it was natural for young Gus to step into their shoes and keep the whaling industry in the family.

Gus arranged his collection and got himself a little boy to assist him whom he called Monday (on account of opening on a Monday) and who has been with him ever since (over twenty-five years).

He arranged a talk on his collection, which he had at his fingers ends, and his exhibition, with his lecture and the songs which he sang in the language of the Sandwich Islanders (Gus is quite a linguist), was such a success that it was kept on for a number of weeks, after which he decided to take his exhibition on the road, and since then he has been traveling from Coast to Coast as one of the leading attractions in the museums, later with the side shows of the leading circuses during the Summer season, and in the Winter season he would give his exhibition and lectures in colleges, Y. M. C. A.'s, schools and halls. For the past several years he has been one of the leading attractions with carnival shows. His last season was a highly successful one, with the C. A. Wortham Shows, one of the largest carnival companies on the road, of which "Whale Oil Gus" was a leading feature.

Gus Folger not only comes from a seafaring family, but a bright one. His uncle, Charles J. Folger, was secretary of the treasury in the cabinet of President Arthur. "Whale Oil Gus" is otherwise and with more strict propriety known as Captain Folger, the title of which he is very proud, as he says it took him years of hardships and labor and risk of his life in order to gain same, as he had to work his way up from a cabin boy, which means hard work from early morn till late at night, to become the captain of a whaler.

Gus Folger, when but a boy of eleven years of age, ran away from his home in Nantucket to follow the life of his choice. At the dock of his home town lay the steamer, *Island Home*, which ran from Nantucket to New Bedford, so one evening, when the coast was clear, he made up his mind to skip by the light of the moon. He watched his chance and climbed into the coal hole of the boat and concealed himself until the next morning, when the boat landed at New Bedford, when young Gus bounced out of the hole onto the wharf at his earliest opportunity and before being discovered. He ran up the wharf till he came to the head office. There he read in bold letters on a billboard: "Wanted, a Cabin Boy: Whaling Voyage, four years." His heart leaped with joy at the hope of procuring a position, so that his hunger and thirst were forgotten. Little Gus walked into the office, where he found the head official, who eyed the little chap as if to freeze him out, and remarked: "What are you doing here?" Gus stammered: "I want to ship. My name is Gus Folger, and my father was a captain, too." Without further preliminary he was accepted, and signed papers to do any task that was set before him.

The ship lay at anchor three miles out above the city, out in the stream. The crew consisted of thirty-two men. One captain, four officers, four boat steerers, cook, steward, carpenter, cooper, cabin boy, steerage boy, and the remainder being seamen. Arriving on board the boat, all were assigned to their respective places, they weighed anchor and set sail. Eighty days from home they rounded Cape Horn. They reached Juan Fernandez (Robinson Crusoe's early home). Here the cook deserted, and the little cabin boy was promoted to that position. When the ship got within three hours of the whaling grounds two men were sent to the mast-head to look for the spout of the whale. When they saw a spout they would sing out, "There blows! There blows! There blows!" (meaning the whales are on top of the water spouting). Then the answer would come back from the deck, "where away," "two points off the lee bow, sir." The officer would jump into the rigging, put on his marine glasses to discern if it is the whale they are hunting, as the sperm whale is the only whale having spermaceti oil.

Captain Folger experienced his first case of mutiny, which he says was quite common on high seas along in the sixties. The good whaleship *Marion* was cruising in the South Pacific Ocean, off the coast of Chili, Captain Craw being master. Usually there is a black sheep in the flock, so it happened that one of the sailors was very sick, just about to breath his last. The brutal mate went down in the forecastle and grabbed the poor sick man by the hair of his head and dragged him on deck and made him make a ball of senath. Senath is made out of rope yarns and braided. It is used to put around shrouds of the rigging for chafing gear. While at his wark the sick man fell over, a corpse. The second mate kicked him all over the deck. This was too much for young Gus and the remainder of the sailor spectatars. So a council of war was held to kill the second mate. They armed themselves with harpoons, knives and axes, and fought like pirates. A Norwegian plunged a long leaning knife into the mate's heart, killing him instantly (Captain Folger has this very same knife in his collection, along with a whaling gear valued at five thousand dollars). They were all put in irons and sent to Valparaisa to be tried. There, for the first and only time in his life, Gus appeared handcuffed and bound, in a foreign court, thousands of miles away from home, with all fear and trepidation as to what might become of him.

The verdict "Not Guilty" was rendered after due trial amid the applause of all the spectators. This surely comforted the hearts of all the participants.

Under the American consul's protection they sailed back to the whaling grounds with new and humane officers. The captain shipped with the whaler *Letitia*, commanded by the same Capt. Craw. All went well till one evening when they were all singing and cursing on deck, when a white squall struck them without warning. Over went the ship, and they had to lash themselves to the masts in order to save their lives. They soon changed their tunes and went to praying. Thirty-one prayers went up, and they were answered, for along came the good ship *Alfred Gibbs*, which took them to Mauritius. It was there the captain learned their language to keep from being speared to death.

Captain Folger is quite a linguist, being master of nine different languages or dialects. He has all the foreign sea island dialects at his tongue's tip. He not only speaks their language, but also sings their songs during his lectures, talks and stories on the life and adventures of the whaler, which are *very* interesting, entertaining and educational, and the Captain certainly knows how to talk on the subject of the whaler and whaling. He holds his audience spellbound when he starts in with his stories of his adventures and shipwrecks and hairbreadth escapes. He is without a doubt one of the greatest authorities on whales and how to catch them of the present day.

In delivering his lecture the captain introduces his good boy, Monday, after which he gives a talk and description of the different whaling implements, relics, curiosities, etc. He then gives a description of the different kinds of whales, of which there are twenty-seven, only one of which has teeth. Although one often reads stories about the ferocious teeth of the whale, perhaps not one out of a hundred teachers knows this.

The sperm whale is the only one having teeth. Out of those twenty-seven different kinds of whales only four are hunted by whale hunters. These are the sperm, the bowhead, the right whale, and the humpback. The bones from the hump of the humpback whale and from the mouth of the three other kinds only are used in ladies dresses.

The whales with the bone in their jaws have three hundred and sixty-five slabs of it on each side of the mouth, and from each piece hangs hair. Whales live on fine insects which float in masses on the water like red dust, which is called "brett." The whale strains the water through these hairs and retains the brett, ejecting the water by his tongue through the whalebone. As much as seven thousand dollars worth of whalebone has been taken from the mouth of a single whale. Whales never do any injury with their mouths. They all do their fighting by their tails or flukes, and with a single sweep of this powerful weapon often overturn and annihilate a boat and its entire crew.

When a whaling boat sights a whale all four boats (bow, larboard, waist and starboard), are immediately lowered, with six men and three hundred fathoms of line in each boat, together with harpoons and guns. The steerer of the boat strikes the harpoon into the whale, the moment the line is made fast into the animals tough hide one of the men takes up the gun and fires an explosive bomb lance that contains a pound of powder, as nearly as possible into his body, just beneath the fins. The firing is always done from the shoulder, and only an experienced man can handle the gun. The concussion is terrible, and the gunner nearly always counts on being knocked clean overboard. The vital part of a whale is just beneath the fins, and one animal contains as much as twenty-five barrels of blood. Whale hunters do not calculate to kill a whale outright, as in that case he would sink and stay under water for a week or more before he would float to the surface again. The whale must be killed by degrees, so that he may send all the blood in his body out of the spout hole. Then he will die and continue to float on the surface. The mouth of a whale is large enough to hold twenty-five people at one time, and yet so small a thing as an orange would choke the largest whale to death.

The whale is a warm blooded animal. The female gives birth to a single young one once in every five years. As soon as the calf is born it swims along by the side of its mother and suckles. When hunting whales they try to get the calf first, for then they know they will get the cow, and most likely the bull.

The largest whale ever captured was one hundred and seventy-four feet long. It was captured by the bark *Wave of New Bedford*. The largest whale Cautain Folger helped to capture was one hundred and eighteen feet

WILL THEY WIN? Y

JIMMIE MONACO AND GRANT CLARK HAVE BEEN IN TR
PROFESSIONAL STUDIOS WITH SMILING, HAPPY FACES
THEY DID IT! THIS, THEREFORE, IS AN ADVANCE NOTICE T
SONG BY THESE CLEVER WRITERS THAT WILL FIND ITS WA
THAT MAKE UP OUR GREAT REPUBLIC. THE SONG IS NO
DEMANDS OF ALL SONGS BEFORE IT IS FINALLY PRESENTED
WE ARE STILL ENJOYING THE DISTINCTION OF HAVING TH
THROUGHOUT THIS GREAT LAND. IF YOU ARE SINGING THE
SYSTEM" IF YOU ARE NOT—THEN YOU'RE NOT GIVING THE
SING A HI

ONE OF THE REAL BIG JUICY HITS PRODUCED BY

I WANT TO
(I SING A-HIGH SIN

THIS UNUSUAL AND NOVEL SONG HOLDS THE STAR PLACE IN MORE HEADLINE A

AN IDEAL DEMONSTRATION OF OUR SYSTEM

WHY NOT SING
WEARIN' OF THE GREEN

AN EXCELLENT ANTIDOTE FOR "TIPPERARY," CONTRIBUTED
BY HOWARD JOHNSON AND JACK GLOGAU

ANOTHER EVIDENCE THAT OUR SYSTEM IS THE CORRECT ONE, AND THAT WE SUPPLY W

I DIDN'T RAISE MY B

PRONOUNCED BY THE ENTIRE PRESS AND PUBLIC AS THE GREATEST ANTI-WAR FORCE THAT HAS EVER BEEN CONCEIVED IN TH
THE REAL ONE BEARS THE FOLLOWING INSCRIPTION

IN OUR LABORATORY WE MIXED A, B, C WITH X, Y, Z
AND PRODUCED

MY VENETIAN ROSE

IT HAS ALL THE GOOD SINGING FEATURES OF "ISLE D AMOUR,"
AS WELL AS "SHORES OF ITALY." THE RESULT OF
RESEARCH IN OUR LABORATORY. CONTRIBUTED
BY AL. PIANTADOSI AND JACK GLOGAU

IN CONCLUSION, LADIES AND GENTLEMEN OF THE PROFESSION, WE TAKE GREAT PLEASURE IN PRESENTING TO YOU A

THERE'S A LITTLE SPARK

FRED FISCHER, THE ORIGINAL HEART CRUSHER, AND JOE McCARTHY, AN

NOTE—All the numbers issued by us are published for band and orc

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LEO. FE
135 WEST 44th S

long, while on the bark *Callio*. A young whale is from six and a half to eight and a half feet long when born.

The most valuable substance in a whale is ambergris, and as much as $6,200 worth of ambergris has been taken from a single whale. Ambergris is used in making the best of perfumes, and retains its odor forever. Only diseased whales contain ambergris. Whales feed most largely on squid, the little boneless things with only a small, soft quill in their backs. Certain months of the year squid are poisonous, and whales eating them during the poisonous period contract a disease in the stomach, and this disease produces the ambergris. A whale becoming poisoned on squid dies in six months after becoming infected with the poison, and often floats, when it is found by the whaler.

"Whale Oil Gus" relates some of his hairbreadth escapes and gruesome stories. He is one of a few to have eaten human flesh. One often hears of shipwrecked crews who are forced, through the agonies of sheer hunger, to select one of their own number by lot, kill and eat him, but one very seldom meets with a mariner who has survived such a horrible experience and lived to tell the tale. One of the few adventurers to meet with a nauseating fate and afterwards to be rescued is Captain Folger, but as interesting as his talk on the monster of the seas, his narrative of his gruesome experience where he, with five other companions, cast lot to determine who should be the victim, then of sacrificing that victim to appease the gnawing pangs of hunger controlled by no laws, physical or divine, is most absorbing.

It was during the year of 1867 that he was one of the whaling crew of the bark, *B. F. Swift*, in the Southern Pacific Ocean. Captain Pollard, of Nantucket, was in command of the vessel, and our expedition was proving highly successful from a whaler's standpoint. Every day we sighted and chased whales of the largest size I had ever seen. One day we came across a whale which we decided was one of at least one hundred and twenty barrels. Whalers always denaminate whales in this way, judging of their size by the amount of oil they will probably yield. The boats were lowered, and Captain Pollard, myself and four others put off after the whale to harpoon him. We succeeded in fastening our lines in the animal easy enough, but we found him to be the most hardy of his kind. Away he sped like the wind, and instead of making circles and triangles, he kept on and on in the same continuous direction, until soon our bark was lost to view. Night came on and still we had not succeeded in tiring out the whale, as we had calculated, basing our expectations on past experiences. With the darkness coming on we were forced to cut our lines and turn the monster loose.

Daylight came, and we set about trying to locate our bark. We spent all that day in the fruitless search, and another and still another day, until eight days had passed. All this time we had been working hard with our boat, and were worn to a state of complete exhaustion from hunger and thirst. After having chewed our shoes and caps, it was decided that lots must be cast and one of us killed to sustain the life of the others a little longer. The fatal straw was selected by Capt. Pollard's son, and the young man was killed by one of our number, who likewise was selected by lot a few moments thereafter. Capt. Pollard was with the rest of us eating a piece of the flesh of his own son. Had we but known this sacrifice of human life would not have been necessary; for no sooner had we eaten the last morsel of young Pollard's flesh than the bark *Amey*, Capt. Winslow, also of Nantucket, another whaling vessel, hove in sight, came up with us and took us on board. We were fed on cracker water for several days, and gradually allowed full rations. "Our remorse was very great, but that of Captain Pollard was great beyond bounds. His family and friends, after he again reached Nantucket, occasionally unkindly reminded him of his deed, until he finally became a raving maniac and was confined to the madhouse at Taunton, Mass., where he died shortly after his incarceration."

When "Whale Oil Gus" made his first whaling trip in the good ship *Mount Walston*, of New Bedford, and was for four years in the South Seas. Coming home he says he was sixty-five dollars in debt to the ship. His next voyage was in the bark *Draco*, and it turned out quite different from the first, for Gus had for his share of the prize money, four thousand dollars at the end of three years, but they had four men killed by whales, including the second mate and a boat steerer, who Gus says, were among his dearest friends. His description of this sad and thrilling casuality is most effecting. Next, we went to the South Seas in the bark *Callio*, of New Bedford, and one of the events of the cruise was, that a gale drove the ship away, and two boats' crews were obliged to find shelter on Bird Island, one of the most isolated and lonely spots in the world, where for a number of days they subsisted on nothing but birds' eggs and raw fish until rescued. Some months later Gus was again shipwrecked on the coast of Chili, and after an awful time of exposure and suffering was rescued by the bark *Wave*, of New Bedford. On that cruise nine men of the ship's crew were lost, of whom seven were killed by whales. The next voyage made by "Whale Oil Gus" was to the Arctic Ocean, and a page of this paper wouldn't be large enough to reproduce his account of the terrors of 1871 in the frozen North, where thirty-seven whale ships were wrecked in one week, with the temperature fifty to sixty degrees below zero. They were rescued by the ship, *Progress*, the whaler which was exhibited at the World's Fair.

Captain Folger stated that he could tell of numerous other experiences of horror that would fill a book of several hundred pages. In his career as a whaler he has seen with his own eyes fifty-four men killed while pursuing whales. He had been himself sixty-three times jerked overboard from boats while engaged in harpooning, but always escaped without injury. Only the briefest outline of some of his remarkable experiences can be presented here, and although to do so must divest the tale of his true and tarry nautical quality to make it understandable to the plain shore-going folk. All technical allusions, such as to bight, in starboard, fore clewgarnets and working turks heads on the ends of lanyards of main swifters, he says, must be omitted.

Captain Folger, "Whale Oil Gus," has in his collection a bottle of pure ambergris, which he got on one of his whaling trips over forty years ago, valued now over five hundred dollars. It is sold to-day at eighty-four dollars an ounce, used in making the finest perfumes. The Captain says he hasn't missed a CLIPPER for thirty odd years, and hopes to add thirty more to his record.

CHARLES LAWRENCE wishes to say that he is still with the Fair Amusement Co., and perfectly satisfied.

SAMUEL GLUSKIN writes, that he is in no way connected with the Fair Amusement Co. Sam Reich, of the Fair Amusement Co., backs him up in this statement.

ABE COHEN will manage a forty foot concession at Coney Island, N. Y., for the Fair Amusement Co., in front of the Doll Palace De Dance on Henderson's Walk.

THE FAIR AMUSEMENT COMPANY invites all concessionaires visiting New York to make their offices their headquarters.

PAUL HUNTER says, make good and then you can always come back where in carnival managers and committees are concerned.

BOBBIE PURNS does not, according to Frank G. Scott, think it is a violation of neutrality when he places Russian soldiers, made of lead, in his shooting gallery. They meaning carnival sharpshooters frequently hit one.

WE NOTE that all concessionaires now have regular letterheads just like real business men and banks.

EDDIE BEAVER was recently confined to St. Mary's Hospital, in Milwaukee, Wis. He had a very serious operation performed. Last reports he was recovering rapidly.

"HA, HA" GILAM, is grabbing shadows in Kansas City this Winter. He makes his headquarters at Lee's studio, the place made famous by Moxie Hanley and Sully Sullivan.

CURLEY MILLER, Mike Healey, Jack Brenner and Harry Oxley, some word is desired from you fellows. Some punch board kings.

Carnivals.

HARRINGTON'S GREAT SOUTHERN SHOWS.

BY RAYMOND MESAMORE.

Despite threatening weather and rain, about seven o'clock an immense crowd turned out to the opening of the Harrington Great Southern Shows, at Natchez, Miss., March 6, and all shows and concessions did fair business. Inclement weather. The band, with new uniforms, and the fronts of all shows all decorated and newly painted and illuminated with Mazda lamps, made a real pretty picture.

All shows and concessions that were contracted for showed up in due time, with the exception of Kawkasian's troupe of singers, musicians and Russian dancers, seven in number, who came March 10, after the completion of their bookings over the Orpheum Vaudeville Circuit.

For free attractions we have Ethel Due Panzeri, lady high diver and fancy swimmer.

Mrs. W. T. Harrington's "Tessie" show or "Musical Comedy." With a new forty foot panel front trimmed in white and gold, illuminated with fifty one-hundred watt lamps, makes a fine attraction. The "Tessie" show carries ten people on the stage and a four piece orchestra. Roster: Mrs. W. T. Harrington, English comedienne and manager; Mr. and Mrs. Hood, refined English sketch artists; Mr. and Mrs. Lackey, singing, talking and dancing team, Baby Delight, singing and dancing soubrette; Miss Betty Burtley and Miss Mary Bird, sister team; Miss Violet Starr, singing, talking and dancing soubrette; Capt. Dan Cherry, eccentric comedian. Mrs. R. Wilen's Pit Show or Ten-in-One; show is one of merit, using the following acts: The Soldenes, in punch, Magic and second sight; Ferinando, the man-fish, who gives a very unique exhibition, eating, sleeping, drinking and playing musical instruments under water; Prof. Hammond, glass blower, with a very pretty layout; Capt. Luther, the human Salamander; Kippo, the cigarette fiend; Big Ben, the alligator, measuring seventeen feet in length and his family of twenty-eight small alligators; a pit of monkeys, fifteen in number and a pit of small animals of different species.

Mrs. R. Wilen's Baby Web show, featuring Johnny Webb, the champion prize fat baby of the world, one of the strongest platform shows on the road.

Geo. W. Brackin's Society Circus, featuring Major Billy, the Good-night horse, also James Boxwell's troupe of Educated Goats, and Dynamite, the bucking mule.

W. C. Davis' Old Plantation Show or Georgia Minstrels, of fifteen people and brass band and orchestra, with a beautiful forty-foot panel front.

W. T. Harrington's Devil Show, featuring Dainty Marie, the dainty Mephisto, new to the carnival world.

R. G. Cunningham and Harry Osborn's Wild Rose Show.

William Inman's new three abreast jumping horse riding gallery, illuminated with five hundred electric lights.

In the concession line we have: Weinberg's candy wheel, Leo (Irish) Cassidy and Dick Ford in charge; Weinreeg's doll wheel, Joe Weinberg and Henry Lang in charge; Weinberg's spot-the-spot, Benny Malkind in charge; William Goodstein's pillow top wheel and hoop-la; Trimble's dodging monkey, Sugar Babe Stutsman, gum store; Joseph Delmont's, cat rack and ten pins; Rossman Bros., Hurley Buck, Herman Rensing, punch board; M. G. Vega, cat rack; David Wise, wife and Harry Schooler, fish pond; G. W. Brackin, coon house; Arthur Loebsack, novelty cut flower ball game; Charles Newbaum, dart gallery; George Heller, clothes pin ring game; Madame Caruthers, palmistry, and Green's long range shooting gallery.

The executive staff is as follows: William T. Harrington, general manager; Mrs. William T. Harrington, treasurer; Raymond D. Kisamore, secretary and press agent; William C. Gibbons, transportation manager; William Goodstein, superintendent privileges; Jack Burtley, superintendent lights; Col. Jack Bristol, general announcer.

LA ROSE SPECTACLE WITH RUTHERFORD.

"The La Rose Electric Fountain and Fire and Motor Spectacle," which has been wintering in Fort Scott, Kansas, will open at Pittsburgh, Pa., April 22. This show will be the feature attraction with the Rutherford Greater Shows. Geo. La Rose states that his show will have twenty-five people, including an eight piece band. They will also carry the largest band organ in the country, representing thirty-five pieces. They have an electric calliope. The front is one hundred feet wide and the marquette twenty by fifty feet. Mr. La Rose has a fine line of lithos by the Riverside Lithograph Co. They are all four color lithos from one-half to the sixteen sheets. After a ten day stand at Pittsburgh, they will tour the Eastern and New England states.

PUNCH WHEELER ENLISTS.

Punch Wheeler, known the world over as a thunder and lightning press agent and publicity promoter, and who has been identified with large and small shows of every sort and variety, has joined the ranks of the new Carnival Men's Association, and is now one of its most ardent boosters. With Sydney Wire, its president, plugging in one direction, and with the indefatigable Punch working in the other, the Bedouins will not have to complain of any lack of press agents.

COMMERCIAL AMUSEMENT CO. NOTES.—Everyone has been busy all this Winter getting ready for an early opening. Lew Hoffman, of the Capitol city, and T. I. Cash, of the Cash & Illnes Shows, have had men in quarters all Winter, and W. G. Hoffman, of the Commercial, as well as Ed. Francis, of the Invicta Amusement Co., have had full crews at work the past four weeks and will be with the rest of the boys about April 15, ready for the road. The advance representatives of the above shows have sent in some very good contracts in the best spots of the Northwest, and are still going. It looks very much as if the boys came back after their vacation with more ginger than before. The managers are kept busy every day answering mail from those who have been with them before, and from all indications, all shows from St. Paul, for the season of 1915 will be bigger than usual. We hope things will be better this Summer than it has been all Winter, and we look for THE OLD RELIABLE Spring Number to be the one best bet.

HARRY ELIAS writes that he is now at home, owing to the John W. Vogel's Minstrels closing. He will leave shortly for Norfolk, where he will be in readiness for the Washburn Mighty Midway Shows, with his big crispette machine.

THE Superior United Shows will open April 24, at Cleveland, O., for the A. O. H.

THE Francis Ferari Shows United, Inc., will open May 1.

THE Sydney Wire "Fun at the Fair" Show will open May 1, near New York.

THE Metropolitan Shows will open March 20, at Columbus, Ga.

THE Sound Amusement Co. will open May 1, at Seattle, Wash.

THE Great Clifton-Kelly Shows open April 3, in Arkansas.

THE Lamothe Greater Shows open April 19, at Paris, Ill.

U BET THEY WILL!!
NG FOR SOME WEEKS. YESTERDAY THEY ENTERED OUR
'ELT THERE WAS SOME GOOD NEWS COMING—THERE WAS—
WITHIN A SHORT TIME YOU MAY EXPECT TO HEAR A NEW
SHORT ORDER A POPULAR HIT IN THE FORTY-EIGHT STATES
OING THROUGH THE PROCESS WHICH THE "FEIST SYSTEM"
D RELEASED TO OUR PROFESSIONAL FRIENDS. MEANWHILE,
REATEST NUMBER OF GREAT SONGS THAT ARE GREAT HITS
YOU ARE GETTING THE BENEFIT OF THE WONDERFUL "FEIST
LIC, YOUR AUDIENCE, THE BEST IN SONGDOM.
..BE A HIT

SYSTEM FOR THE SYSTEM, IS McCARTHY & FISCHER'S
GO TO TOKIO
A-LEE SING A-LOW)
THAN ANY SONG OF A SIMILAR CHARACTER EVER PRESENTED TO THE PROFESSION

ONE OF THE TONICS EMANATING FROM OUR DOPE FACTORY
IS THE ORIGINAL NOVELTY SONG HIT
FATIMA BROWN
WITH PLENTIFUL EXTRA VERSES ON THE SIDE TO ACT AS
A STIMULATOR ANY TIME YOUR ACT WOBBLES.
CONTRIBUTED BY JIMMIE MONACO AND
JOE McCARTHY

T IS WANTED AT THE TIME IT IS NEEDED, WE PRESENT THE WORLD'S FOREMOST HIT
BOY TO BE A SOLDIER
ISTORY OF THE WORLD. SEE THAT YOU GET IT INTO YOUR SYSTEM—A POSITIVE APPLAUSE RESTORER. BEWARE OF IMITATIONS.
ORDS BY AL. BRYAN, MUSIC BY AL. PIANTADOSI

"RAGTIME JIMMIE" MONACO, BY MIXING THE VIOLET RAYS
OF HIS TUNING FORK WITH JOE McCARTHY'S
GRAY MATTER PRODUCED
BUM DIDDLE-
DE-UM BUM-
HUS CREATING POSITIVELY A NEW IDEA IN THE MODERN
ART OF "TEARING THE CLOTH"

E AND MODERN REMEDY FOR UNTANGLING THE HEART STRINGS, WITHOUT WHICH THE SYSTEM IS NEVER COMPLETE
OF LOVE STILL BURNING
HAND AT THE GAME, ARE RESPONSIBLE FOR THIS FULL BLOODED JEWEL

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FAIRS FOR 1915.

STATE FAIRS AND EXPOSITIONS

ALABAMA STATE FAIR, Birmingham, O. 4-16. S. H. Fowlkes, sec., Birmingham, Ala.
ALABAMA STATE EXPOSITION, Montgomery, O. 18-23. George T. Barnes, sec., P. O., Box 732, Montgomery.
BURLINGTON TRI-STATE FAIR, Burlington, Ia., A. 7-14. Geo. H. Holcombe, 512½ Iowa State Bank Bldg.
CENTRAL NEBRASKA, Grand Island, S. 15-20. Dan O. Brown.
GEORGIA STATE FAIR, Macon, O. 26-N. 5. Harry O. Robert, sec. Pythian Castle Bldg., Macon.
HAGERSTOWN INTER-STATE FAIR, Hagerstown, Md., O. 12-18. D. H. Staley, sec., Hagerstown.
ILLINOIS STATE FAIR, Springfield, S. 17-25. J. K. Dickirson, sec., State Capitol, Springfield.
INDIANA STATE FAIR, Indianapolis, S. 6-10. Chas. Downing, sec., 14 State House, Indianapolis.
IOWA STATE FAIR, Des Moines, A. 25-S. 3. A. R. Corey, sec., Des Moines.
INTER-STATE LIVE STOCK FAIR ASSOCIATION, Sioux City, Ia., S. 20-25. Joe Morton, sec., Sioux City.
INTER-STATE FAIR ASSOCIATION, Trenton, N. J., S. 27-O. 1. M. R. Margerum, sec., Trenton.
INTER-STATE FAIR, Lynchburg, Va., S. 28-O. 1. F. A. Lovelock, sec.
INTER-STATE FAIR, Staunton, Va., A. 31-S. 4. C. B. Ralston.
KANSAS STATE FAIR, Hutchinson, S. 11-18. A. L. Sponsler, sec., Hutchinson.
KANSAS STATE FAIR ASSOCIATION, Topeka, S. 13-17. R. B. Swingley, sec., Topeka.
KENTUCKY STATE FAIR, Louisville, S. 13-18.
LOUISIANA STATE FAIR, Shreveport, N. 3-10. Louis N. Brueggerhoff, sec., Box 1100, Shreveport.
MAINE STATE FAIR, Lewiston, S. 7-10. J. L. Lowell, sec., Auburn, Me.
MARYLAND STATE FAIR, Timonium, A. 31-S. 4. James S. Nusser, sec., Lutherville, Md.
MINNESOTA STATE FAIR, Hamline, S. 4-11. J. C. Simpson, sec., Hamline.
MICHIGAN STATE FAIR, Detroit, S. 6-15. G. W. Dickinson, sec., 501 Bowles Bldg., Detroit.
MISSISSIPPI-ALABAMA FAIR, Meridian, Miss., O. 18-23. R. M. Striplin, sec., Meridian, Miss.
MISSOURI STATE FAIR, Sedalia, S. 25-O. 2. John T. Stinson, sec., Sedalia.
MONTANA STATE FAIR, Helena, S. 20-25. A. J. Breitenstein, sec., Helena.
NEBRASKA STATE FAIR, Lincoln, S. 6-10. W. R. Mellor, sec., Lincoln.
NEW YORK STATE FAIR, Syracuse, S. 13-18. Albert E. Brown, sec., State House, Syracuse.
NORTH CAROLINA STATE FAIR, Raleigh, O. 18-23. Joseph E. Pogue, sec.
NORTH DAKOTA STATE FAIR, Fargo, Jy. 20-24. W. L. Van Horn, sec., Fargo.
OHIO STATE FAIR, Columbus, A. 30-S. 4. A. P. Sandles, sec., Columbus.
OKLAHOMA STATE FAIR AND EXPOSITION, Oklahoma City, S. 20-O. 2. I. S. Mahan, sec., 130½ W. Grand Ave., Oklahoma City.
OREGON STATE FAIR, Salem, S. 27-O. 2. Frank Meredith, sec., Salem.
SOUTH DAKOTA STATE FAIR & EXPOSITION, Huron, S. 13-18. C. N. McIlvaine, sec., Huron.
SOUTHEAST TEXAS FAIR ASSOCIATION, Beaumont, O. 23-30. C. R. Bone, sec., Beaumont.
SOUTH TEXAS STATE FAIR, Yoakum, O. 6-9. D. C. Imboden, sec.
SPOKANE INTER-STATE FAIR, Spokane, Wash., S. 13-18. Geo. P. Larsen, sec.
TENNESSEE STATE FAIR, Nashville, S. 20-25. J. W. Russwurm, sec., Nashville.
TEXAS COTTON PALACE ASSOCIATION, Waco, N. 6-21. S. N. Mayfield, sec., Waco.
TEXAS SPRING FESTIVAL, Temple, Mar. 29-Ap. 3. C. F. Curran, gen. mgr., Temple.
TEXAS STATE FAIR, Dallas, O. 16-31. W. H. Stratton, sec., Dallas.
TRI-STATE FAIR & EXPOSITION, Memphis, Tenn., S. 26-O. 5. Frank D. Fuller, sec., Memphis.
UTAH STATE FAIR, Salt Lake City, S. 26-O. 3. Horace S. Ensign, sec., Vermont Building, Salt Lake City.
VANCOUVER EXPOSITION ASSOCIATION, Vancouver, B. C., A. 25-S. 3. H. S. Bolston, sec., 424 Pacific Building, Vancouver.
WYOMING STATE FAIR, Douglas, S. 27-O. 2. Anson Higby, sec., Douglas.

COUNTY AND DISTRICT FAIRS.

Dates omitted will be supplied in later issues when received.

ALABAMA.

BALDWIN, Bay Minette, ——, O. H. Erzinger.
CLARK, Thomasville, ——, Jeecie Boyle.
CHILTON, Clanton, ——, J. N. Dennis.
CHEROKEE, Centre, ——, E. S. Johnson.
DOTHAN, Dothan, O., 25-30. F. Thomas.
EAST ALABAMA, Alexander City, O. 13-19, A. P. Fuquay.
HALE, Greensboro, ——, F. H. Lavender.
LIMESTONE, Athens, O. 4-8, Ernest Hine.
MARSHALL, Albertville, ——, W. R. Bradford, Pres.
NORTH ALABAMA, Decatur, ——, J. H. Stone.
PERRY, Marion, ——, E. I. Woodfin.
PIKE, Troy, ——, M. C. Folmar.
TALLADEGA, Sylacauga, ——, J. F. Jordan.

ARKANSAS.

CRAIGHEAD, Jonesboro, ——, W. S. Thomas.
GREENWOOD, Greenwood, ——, Geo. W. Johnson.
OUACHITA VALLEY, Camden, ——, L. B. Stone.
WASHINGTON, Fayetteville, S. 28-O. 1, A. G. Flowers.
YELL, Danville, ——, W. O. Vickry.
PERRY, Bigelow, O., ——, W. J. Blackwell.

CALIFORNIA.

FRESNO, Fresno, S. 28-O. 2. C. G. Eberhart.
KINGS, Hanford, S. 28-O. 2.
RIVERSIDE, Riverside, O. 5-9. O. P. Sanders.
SANTA ROSA, Santa Rosa, A. 30-S. 5, Jno. P. Overton.

COLORADO.

CROWLEY, Sugar City, S. 6-9. R. A. Hamilton.
LARIMER, Loveland, A. 31-S. 3, W. C. Hoyt.
MORGAN, Ft. Morgan, ——, A. H. Center.
PUEBLO, Pueblo, S. 1-8, J. L. Beaman.
TRINIDAD, Trinidad, S. 21-24, Chas. Bailey.

CONNECTICUT.

DANBURY, Danbury, O. 4-9, G. M. Rundle.
EAST HADDAM, East Haddam, ——.
LYNN, Hamburg, S. 22, J. W. Stark.
RIVERTON, Riverton, O. 12, H. P. Deming.
ROLLAND, Rockville, S. 21-23, P. B. Leonord.
WASHINGTON, Washington, S. 3. C. E. Hough.
WOODSTOCK, So. Woodstock, S. 16-18, L. H. Healey.

GEORGIA.

BARNESVILLE, Barnesville, ——, J. M. Cochran.
BARTOW, Cartersville, O. 19-22. B. C. Sloan.
BULLOCH, Statesboro, ——, J. R. Miller.
CARROLLTON, Carrollton, ——, John T. Matthews.
DUBLIN, Dublin, N. ——, N. G. Bartlett.
FERRELL, Dawson, O.—— Mrs. M. Lamar.
GILCRIA FLORIDA, Valdosta, O. 19-23, J. M. Ashley.
GRIFFIN & SPALDING, Griffin, O. 25-30, E. P. Pridges.
HABERSHAM, Clarksville, ——, M. C. Gay.
HART, Hartwell, O.——, T. S. Harper
RANDOLPH, Cuthbert, ——, A. S. Perry.
SAVANNAH, Savannah, ——, J. R. Miller.
TOTTNAWELL, Reidsville, O. 19-22.
TERRELL, Dawson, ——, Mrs. M. Lamar.
THOMAS, Thomasville, ——, W. I. McIntyre.
WHITFIELD, Dalton, ——, Buell Stark.
WILKES-LINCOLN, Washington, O., 19-23, J. Luke Burdett.

IDAHO.

BEAR LAKE, Paris, ——, W. R. Holmes.
BENEWAH, St. Maries, S. ——, O. S. Flint.
BONNER, Sandpoint, ——, J. M. Prater.
CANYON, Caldwell, ——, J. B. Gowan.
CLEARWATER, Orofino, ——, I. R. Crow.
IDAHO INTER-MOUNTAIN, Boise, ——, Wm. Krull.
KOOTENAI, Coeur d'Alene, ——, Joseph Peterson.
LATAH, Moscow, S. ——, C. A. Fenwick.
LEWISTON CLARKSTON, Lewiston, S. 20-25, Wm. Bollinger.
ST. MARIES-ST. JOE VALLEY, St. Maries, ——, John Chambers.
UPPER POTLATCH, Deary, ——, F. C. Gowan.
WAR BONNET ROUND-UP, Idaho Falls, ——, O. W. Malgren.

ILLINOIS.

BOONE, Belvidere, ——, Frank Gilroy.
BROWN, Mt. Sterling, ——, Walter Manny.
BUREAU, Princeton, ——, Chas. L. Trimble.
CARROLL, Mt. Carroll, ——, Cal M. Feezer.
CHAMPAIGN, Urbana, A. ——, Harry D. Oldham.
CLARK, Martinsville, ——, E. W. Childe.
CLAY, Flora, S. 6-10, R. S. Jones.
CLINTON, Breese, S. 15-18, A. W. Grunz.
COLES, Charleston, A. 24-28, W. O. Glassco.
CRAWFORD, Robinson, S. 13-17, Henry Coulter.
CUMBERLAND, Greenup, A. 31-S. 4, Nelson Tharp.
DE KALB, Sandwich, S. 7-10, C. L. Stinson.
DOUGLAS, Camargo, ——, A. Hayward.
EDGAR, Paris, ——, W. B. Curtis.
EDWARDS, Albion, S. 7-10, Ben L. Mayne.
EFFINGHAM, Altamont, A. 23-27, Tony Dettert.
FORD, Piper City, S. 7-10, E. B. Funk.
FULTON, Lewistown, ——, Eugene Whiting.
GALLATIN, Shawneetown, A. 24-28, D. E. Froehlich.
GREENE, Carrollton, O. 4-8, S. Elmer Simpson.
GRUNDY, Mazon, ——, F. H. Clapp.
HENRY, Kewanee, ——, W. W. Calhoun.
HENRY, Cambridge, ——, Theo. Boltenstern.
IROQUOIS, Watseka, ——, Geo. B. McNamee.
JACKSON, Murphysboro, S. 6-10, Chas. L. Ritter.
JASPER, Newton, A. 24-28, H. A. Faller.
JEFFERSON, Mt. Vernon, ——, Chas. R. Keller.
JO DAVIESS, Warren, S. 14-17, J. W. Richardson.
JOHNSON, Vienna, ——, E. F. Throgmorton.
KANKAKEE, Kankakee, ——, Len Small.
KNOX, Knoxville, ——, F. E. Wilson.
KNOX, Galesburg, 15-21, Edw. A. Tate.
LAKE, Libertyville, A. 31-S. 3, J. B. Morse.
LA SALLE, Ottawa, S. 14-17, E. B. Wharton.
LEE, Amboy, S. ——, W. L. Leech.
LIVINGSTON, Fairbury, A. 30-S. 3, N. E. Fulton.
LOGAN, Atlanta, A. 31-S. 3, E. W. Montgomery.
MACOUPIN, Carlinville, S. 28-O. 1, J. P. Arnett.
MADISON, Highland, ——, J. G. Bardill.
MARION, Centralia, S. 21-24, W. E. Proulx.
MCDONOUGH, Macomb, ——, F. W. Harris.
MCHENRY, Woodstock, ——, Theo. Hamer.
MCLEAN, Le Roy, A. 17-20, Oscar M. Phares.
MENARD, Petersburg, A. ——, Harry E. Beekman.
MONEE, Monee, S. 22-24, Harry J. Conrad.
MERCER, Aledo, S. 14-17, E. R. Petrie.
OGLE, Oregon, ——, Z. A. Landers.
PERRY, Pinckneyville, S. 21-24, Chas. H. Roe, Jr.
PIKE, Griggsville, ——, Ross P. Shinn.
POPE, Golconda, ——, B. F. Anderson.
PUTNAM, McNab, ——, E. R. Bumgarner.
RANDOLPH, Sparta, S. 28-O. 1, E. L. Pillers.
RICHLAND, Olney, A. 31-S. 3, Chas. W. Crum.
ROCK ISLAND, Coslin, ——, F. J. Wainwright.
SALINE, Harrisburg, ——, W. P. Oliver.
SCHUYLER, Rushville, ——, M. H. Wells.
STARK, Wyoming, ——, E. Arganbright.
STARK, LaFayette, ——, F. T. Gelvin.
ST. CLAIR, Belleville, ——, Hy. Viehmann Jr.
TAZEWELL, Delavan, ——, Wm. Ryan.
UNION, Anna, A. 31-S. 3, F. H. Kroh.
WABASH, Bellmont, ——, F. French.
WHITE, Carmi, A. 31-S. 4, Claude M. Barnes.
WHITESIDE, Morrison, S. 1-3, Paul F. Boyd.
WILL, Peotone, S. 15-17, Fred Carstens.
WILL, Morce, ——, Harry J. Conrad.
WILLIAMSON, Marion, S. 14-17, Geo. C. Campbell.
WINNEBAGO, South Beloit, A. 24-27, B. E. Skinner.
WOODFORD, El Paso, ——, H. J. Tegtmyer.

INDIANA.

ALLEN, Fort Wayne, S. 14-18, P. T. Strieder.
BARTHOLOMEW, Columbus, ——, W. N. Achenbach.
BLUFFTON, Bluffton, ——, M. K. Williamson.
BLACKFORD, Montpelier, ——, C. L. Smith.
BOONE, Lebanon, A. 10-13, Wm. J. Wood.
CLINTON, Frankfort, ——, W. G. Himmelwright.
CRAWFORD, Marengo, A. 16-20, M. M. Terry.
DEARBORN, Lawrenceburg, Jy. 14-17, Estal G. Bielby.
DECATUR, Greensburg, ——, Dr. C. B. Ainsworth.
DELEWARE, Muncie, A. 3-6, Frank J. Claypool.
DUBOIS, Huntington, A. 9-14, E. W. Pickhardt.
ELKHART, Goshen, S. 1-4, B. G. Schaefer.
FAYETTE, Connersville, A. 17-20, Jasper L. Kennedy.
FOUNTAIN, Covington, S. 7-10, George P. Schwin.
FULTON, Rochester, S. 1-4, J. Howard Reed.
GIBSON, Princeton, ——, John N. Hopkins.
GRANT, Fairmount, A. 17-20, John Flanagan.
GRANT, Marion, Jy. 26-30, E. F. Ferree.
HARRISON, Corydon, A. 23-27, Jap. W. Turley.
HENRY, Middletown, ——, F. A. Wisehart.
HENRY, New Castle, A. 10-13, E. H. Peed.
HUNTINGTON, Huntington, ——, F. E. Wichenliser.
HUNTINGTON, Warren, ——, G. E. Sale.
HOWARD, Russiaville, ——, A. G. Shilling.
JAY, Portland, A. 30-S. 3, James F. Graves.
JENNINGS, North Vernon, Jy. 27-30, W. G. Norris.
JOHNSON, Edinburg, ——, Robert G. Porter.
JOHNSON, Franklin, ——, O. J. Shuck.
KNOX, Vincennes, A. 23-28, James M. House.
LAPORTE, Laporte, ——, J. E. Bowell.
LAKE, Crown Point, ——, Fred Wheeler.
MADISON, Elwood, A. 10-13, W. E. Clymer.
MARSHALL, Bourbon, O. 5-8, B. W. Parks.
MARSHALL, Bremen, ——, Harmon Wahl.
MONTGOMERY, Crawfordsville, ——, Ward McClelland.
MIAMI, Converse, S. 14-17, W. W. Draper.
NOBLE, Kendallville, S. 20-23, U. C. Brouse.
ORANGE, Orleans, S. 1-3, R. M. Jenkins.
POSEY, New Harmony, A. 10-13, Mrs. Carrie Miller.
RIPLEY, Osgood, Jy. 20-23, O. R. Jenkins.
RUSH, Rushville, A. 24-27, John Q. Thomas.
SCOTT, Scottsburg, ——, G. V. Cain.
SHELBY, Shelbyville, A. 31-S. 4, E. E. Stroup.
STEUBEN, Angola, O. 5-8, A. E. Eston.
SPENCER, Rockport, A. 16-21, C. M. Partridge.
SWITZERLAND, East Enterprise, ——, John M. Davis.
UNION, Liberty, ——, J. H. Davis.
TIPTECANOE, Lafayette, ——, C. W. Travis.
VIGO, Terre Haute, ——, Charles R. Dunlin.
WABASH, North Manchester, S. 28-O. 1, John Isenburger.
WARRICK, Boonville, ——, S. W. Taylor.
WASHINGTON, Salem, ——, Charles R. Morris.

IOWA.

ADAIR, Greenfield, ——, W. J. Burrel.
ADAMS, Corning, ——, M. L. Schofroth.
ALLAMAKEE, Waukon, ——, George Hall.
AUDUBON, Audubon, ——, H. A. Northrup.
APPANOOSE, Centerville, ——, J. N. Willett.
BENTON, Vinton, A. 31-S. 3, A. B. Allen.
BLACK HAWK, Waterloo, S. 27-O. 2, H. G. Van Pelt.
BOONE, Ogden, ——, W. O. Treloar.
BREMER, Waverly, S. 6-10, J. Q. Lauer.
BUCHANAN, Independence, A. 16-20, A. G. Rigby.
BUENA VISTA, Alta, A. 11-14, R. H. Wilkinson.
BIG FOUR, Nashua, ——, C. W. Ayers.
BUTLER, Allison, A. 31-S. 3, W. C. Shephard.
BIG FOUR, Fonda, A. 4-6, Ed. Elliott.
CALHOUN, Manson, A. 31-S. 3, C. G. Kaskey.
CARROLL, Carroll, A. 17-20, Peter Stephany.
CASS, Atlantic, S. 6-9, Carl E. Hoffman.
CEDAR, Tipton, S. 7-10, C. F. Simmermaker.
CENTRAL IOWA, Ames, ——, E. H. Graves.
CHICKASAW, New Hampton, ——, F. D. Griffin.
CLAYTON, National, A. 25-27, Henry Luehsen.
CLINTON, De Witt, S. ——, C. H. Christensen.
CLINTON, Clinton, ——, J. B. Ahrens.
CLARINDA, Clarinda, A. 23-27, J. C. Beckner.
COLUMBUS JUNCTION, Columbus Junction, A. 31-S. 3, W. A. Knott.
CRAWFORD, Arion, ——, O. M. Crisswell.
DAVIS, Bloomfield, S. 7-10, J. O. Wishard.
DELAWARE, Malchester, ——, J. G. Sabin.
DICKINSON, Spirit Lake, ——, A. M. Johnson Jr.
ELKADER, Elkader, A. 18-20, Henry Koehn.
EDEN, Rhodes, S. 22-25, H. M. Weeks.
ELDON BIG FOUR, Eldon, ——, H. R. Baker.
FAYETTE, West Union, A. 23-28, E. A. McIlree.
FRANKLIN, Hampton, ——, C. D. Williams.
GREENE, Jefferson, ——, S. O. Culbertson.
GRUNDY, Grundy Center, ——, E. V. McBroom.
GUTHRIE, Guthrie Center, ——, Wm. Edwards.
HANCOCK, Britt, ——, Wm. Bliss.
HARDIN, Eldora, S. 7-10, Geo. W. Haynes.
HARRISON, Missouri Valley, ——, A. B. Hasbrook.
HENRY, Mt. Pleasant, A. 17-20, C. H. Tribby.
HENRY, Winfield, A. 10-13, Theo. Russell.
HUMBOLT, Humbolt, ——, Oliver H. De Groote.
IOWA, Marengo, A. 10-12, R. H. Shannon.
INTERSTATE, Sioux City, ——, Joseph Morton.
JACKSON, Maquoketa, ——, W. D. McCaffrey.
JASPER, Newton, S. 20-23, F. E. Meredith.
JEFFERSON, Fairfield, A. 3-6, Sanford Ziegler Jr.
JOHNSON, Iowa City, A. 16-19, John P. Oakes.
JONES, Animosa, ——, L. W. Russell.
JONES, Monticello, ——, O. J. Bucklin.
KEOKUK, What Cheer, ——, Geo. A. Poff.
KOSSUTH, Algona, ——, J. P. Harrington.
LEE, Donnelson, ——, Chris. Hoffner.
LYON, Rock Rapids, ——, Chas. W. Boadley.
LAKE PRAIRIE, Pella, ——, Charles Porter.
MASSENA, Massena, ——, D. P. Hogan.
MILFORD, Milford, ——, F. H. Kelesy.
MARSHALL, Marshalltown, S. 13-17, W. M. Clark.
MILLS, Malvern, ——, I. J. Swain.
MITCHELL, Osage, ——, Carl H. Spaanum.
MONONA, Onawa, ——, I. A. Blotcky.
MORAVIA, Moravia, S. 23-25, U. G. Smith.
MONROE, Albia, ——, W. T. Gardner.
MILTON, Milton, ——, D. A. Miller.
MOVILLE, Moville, ——, R. J. Anderson.
NEW SHARON, New Sharon, ——, J. C. Heitsman.
NORTH IOWA, Mason City, A. 16-21, Chas. H. Barber.
OELWEIN, Oelwein, ——, C. H. Knos.
O'BRIEN, Sutherland, ——, E. J. Claussen.
PAGE, Shenandoah, A. 9-12, A. W. Goldberg.
POTTAWATTAMIE, Avoca, ——, C. H. Read.
POWESHIEK, Malcolm 23-26, James Nowak.
POWESHIEK, Grinnell, S. 6-9, I. S. Bailey Jr.
ROCKWELL, Rockwell City, Jy. 27-30, C. O. Dixon.
STRAWBERRY POINT, Strawberry Point, A. 31-S. 3, R. W. Schug.
SHELDON, Sheldon, A. 17-20, Geo. H. Gardner.
SAC, Sac City, A. 9-14, Gus. Strohmeier.
SHELBY, Harlan, ——, N. G. Kraschel.
SIOUX, Orange City, ——, A. Heemstra.
SEWAL, Sewal, ——, Loren Johnston.
TALMA, Toledo, S. 21-24, A. G. Smith.
TAYLOR, Bedford, Jy. 26-29, C. N. Nelson.
UNION, West Liberty, A. 23-26, W. H. Shipman.
VAN BUREN, Milton, S. 14-17, D. A. Miller.
VICTOR, Victor, ——, John O. Hinrichs.
WILLIAMSBURG, Williamsburg, ——, Charles Fletcher.
WAPSIE, VALLEY, Central City, ——, H. F. Lockwood.
WEST POINT, West Point, ——, John Wallasper.
WILTON, Wilton, A. 17-19, W. A. Cooling.
WARREN, Indianola, ——, Joe McCoy.
WEBSTER, Ft. Dodge, ——, Wm. H. Black.
WINNEBAGO, Forest City, ——, M. C. Wheeler.
WINNESHIEK, Decorah, ——, L. M. Enges.
WORTH, Northwood, A. 26-28, N. T. Christianson.
WRIGHT, Clarion, ——, Ed. Hood.

KANSAS.

ALLEN, Iola, A. 31-S. 3, Dr. F. S. Beattie.
ALLEN, Moran, ——, E. N. McCormack.
BARTON, Great Bend, O. 5-7, Porter Young.
BROWN, Hiawatha, A. 31-S. 3, J. D. Weltmer.
BUTLER, Douglas, ——, J. A. Clay.
CLAY, Clay Center, ——, W. F. Meller.
CLAY, Wakefield, ——, Eugene Elkins.
CLOUD, Concordia, A. 31-S. 3, W. L. McCarty.
COFFEY, Burlington, ——, S. D. Weaver.
COWLEY, Burden, ——, W. A. Bowden.
COWLEY, Winfield, S. 7-10, Frank W. Sidle.
DECATUR, Oberlin, ——, J. R. Correll.
DICKINSON, Abilene, S. ——, C. W. Taylor.
DOUGLAS, Lawrence, S. 21-24, C. W. Murphy.
ELK, Grenola, A. 30-S. 2, Fred R. Lanter.
ELLSWORTH, Wilson, ——, W. S. Baxter.
FRANKLIN, Ottawa, S. 7-10, J. R. Finley.
GRAY, Cimarron, ——, R. W. McFarland.
GREENWOOD, Eureka, ——, J. C. Talbot.
HARPER, Anthony, A. 3-6, L. G. Jennings.
LABETTE, Oswego, O. 13-16, Clarence Montgomery.
LEAVENWORTH, Leavenworth, S. 9-12, Lucien Rutherford.
LINCOLN, Sylvan Grove, S. 22-24, R. W. Wohler.
LINN, Mound City, ——, C. A. McMullen.
LOGAN, Oakley, ——, F. W. Irwin.
MCPHERSON, McPherson, A. 16-19, James T. Griffing.
MITCHELL, Solomon Rapids, ——, E. C. Logan.
MONTGOMERY, Coffeyville, S. 28-O. 2, Geo. J. Pfister, pres.
MORRIS, Council Grove, ——, A. M. Warner.
MONTGOMERY, Coffeyville, ——, A. J. Valentine.
NEMAHA, Seneca, S. 7-10, M. R. Connet.
NEOSHO, Chanute, ——, Geo. K. Bideau.
NESS, Ness City, ——, J. A. Cason.
NORTON, Norton, A. 24-27, Fred Strohwig.
OTTAWA, Minneapolis, S. 7-10, J. E. Johnston.
PAWNEE, Larned, ——, Harry H. Wolcott.
POTTAWATOMIE, Wamego, ——, J. A. Lister.
PRATT, Pratt, ——, James A. Lucas.
RAWLINS, Atwood, ——, Frank E. Munger.
REPUBLIC, Belleville, A. 24-27, Dr. W. B. Barnard.
RILEY, Riley, ——, Ed. Beard.
ROOKS, Stockton, S. 7-10, J. C. Foster.
RUSSELL, Russell, O. 5-8, J. B. Funk.
RUSH, Rush Center, ——, T. C. Rudical.
SHERMAN, Goodland, ——, Wade Warner.
SMITH, Smith Center, ——, H. C. Smith.
STAFFORD, St. John, A. ——, R. B. McKay.
WILSON, Wilson, O. 5-8, W. E. Schermerhorn.

KENTUCKY.

ALLEN, Scottsville, S. 9-11, R. C. Huntsman.
ANDERSON, Lawrenceburg, A. 17-20, J. L. Cole.
BARRON, Glasgow, ——, Winn Davis.
BLUE GRASS, Lexington, ——, J. W. Bain.
BOONE, Burlington, S. 11, Hubert Conner.
BOURNE, Florence, A. 26-28, Hubert Conner.
BOYLE, Perryville, A. 11-13, R. W. Purdom.
BULLITT, Shepherdsville, A. 17-20, J. L. Williams.
CALLOWAY, Murray, O. 6-9, M. D. Holton.
CAMPELL, Alexandria, S. 7-10, Ralph L. Rachford.
CHRISTIAN, Hopkinsville, S. 27-O. 2, B. G. Nelson.
CUMBERLAND, Burkesville, ——, T. J. Lawhorn.
DANVILLE, Danville, ——, H. C. Bright.
FLEMING, Ewing, A. 19-21, S. H. Price.
FRANKLIN, Frankfort, ——, A. C. Morris.
FULTON, Fulton, S. 7-11, R. H. Wade.
GRAVES, Mayfield, ——, Len S. Shaw.
HARDIN, Elizabethtown, A. 24-26, W. H. Oliver.
HART, Horse Cave, S. 22-25, Brice Leech.
HENDERSON, Henderson, ——, F. M. Hutchinson.
HENDERSON (Colored), Henderson, ——, A. W. Crumbaker.
JEFFERSON, Fern Creek, ——, S. Edw. Vogt.
JESSAMINE, Nicholasville, ——, R. H. Webb.
KNOX, Barbourville, ——, Chas. G. Black.
LAKE CITY PARK, Pembroke, ——, C. W. Gum.
LA RUE, Hodgenville, S. 7-9, August Ovesen.
LAUREL, London, A. 24-27, E. A. Chilton.
MCCRACKEN, Paducah ——, Alf. Levy.
MERCER, Harrodsburg, ——, P. B. Smalley.
MT. VERNON, Mt. Vernon, A. 4-6, James Maret.
MONROE, Tompkinsville, ——, H. T. Arterberry.
MONTGOMERY, Mt. Sterling, Jy. 21-24, W. H. Wood.
PENDLETON, Falmouth, ——, R. L Galloway.
PROVIDENCE, Providence, ——, B. H. Brown.
PULASKI, Somerset, ——, H. Luebbing.
ROCKCASTLE, Broadhead, A. 11-13, John Robbins.
SHELBY, Shelbyville, A. 24-27, T. R. Webber.
SPENCER, Taylorsville, ——, S. K. Baird.
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TODD, Elkton, ——, B. L. Penick.
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WAYNE, Monticello, ——, J. C. Denney.

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EAST BATON ROUGE, Baton Rouge, O. 20-24.
EAST FELICIANA, Clinton, O. 13-16, W. H. Bennett.
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LIVINGSTON, Walker, O. 7-9, W. A. Rheams.
MOREHOUSE, Bastrop, O. 21-23, Eugene Wolf.
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OUACHITA, Monroe, O. ——, G. A. Barnes.
POINT COUPEE, New Roads, O. 6-10.
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SABINE, Many, O. 14-16, G. A. Odom.
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ST. TAMMANY, Covington, O. ——, H. H. Fitz-Simon.
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TERREBONN, Houma, O. 7-10, Dr. M. V. Marmande.
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WASHINGTON, Franklinton, O. 14-16, J. O. Bethea.
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BERWICK, Berwick, ——, Arthur C. Brooks.
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CALAIS, Calais, S. 7-10, Thos. J. Doyle.
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CUMBERLAND, Casco, A. 24-26, E. U. Archibald.
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EMDEN, Emden, ——, Chester K. Williams.
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FREEPORT (Poultry), Freeport, ——, Geo. P. Coffin.
GREENE, Greene, O. 5, W. L. Mower.
HANCOCK, Bluehill, ——, G. F. Candage.
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LINCOLN, Damariscotta, ——, J. A. Perkins.
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MAINE STATE POMOLOGICAL, Bangor, ——, E. L. White.
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NORTH KNOX, Union, S. 21-23, H. L. Grinnell.
NORTH PENOBSCOTT, Springfield, ——, I. R. Averill.
ORRINGTON, Orrington, ——, F. Elmer King.
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OXFORD, South Paris, S. 14-16, W. O. Frothingham.
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RICHMOND, Richmond, ——, N. H. Skelton.
SAGADAHOC, Topsham, O. 12-14, E. C. Patten.
SHAPLEIGH AND ACTON, Acton, ——, Fred K. Bodwill.
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SOMERSET, Anson, ——, Orlando Walker.
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YORK, Cornish, A. 17-19, Wm. R. Copp.

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MARYLAND, Taneytown, A. 10-14, Chas. E. H. Shriner.
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MASSACHUSETTS.

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BARNSTABLE, Barnstable, A. 31-S. 2, Marcus N. Harris.
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ESSEX, Topsfield, S. 21, 22, Fred A. Smith.
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MARSHFIELD, Marshfield, A. 25-27, Israel H. Hatch.
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MIDDLESEX, SOUTH, Framingham, S. 22-24, Peter N. Everett.
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DELAWARE, Walton, S. 7-10, E. D. Baker.
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RENSSELAER, Nassau, ——, Delmer Lynd.
RICHMOND, Dongan Hills, ——, Edward P. Doyle, Port Richmond.
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WALHALLA, Walhalla, ——, C. W. Andrews.
WELLS CO. AGRL., Harvey, ——, L. W. Miller.
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CUYAHOGA WEST, Borea, S. 7-9, L. M. Coe.
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DELAWARE, Ashley, S. 8-10, L. R. Ashley.
ERIE, Sandusky, ——, T. H. Zerbe.
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FRANKLIN, Columbus, A. 29-S. 3, Jas. W. Fleming.
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MAHONING, Canfield, S. 7-9, M. E. Bowman.
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MEDINA, Medina, S. 14-16, O. O. Van Deusen.
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PUTNAM, Ottawa, ——, A. P. Sandles.
RICHLAD, Mansfield, ——, Shryock.
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SANDUSKY, Sandusky, S. 28-O. 1, W. A. Moore.
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SHELBY, Sidney, S. 14-17, J. E. Russell.
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TRUMBULL, Warren, A. 17-20, George Bunting.
TUSCARAWAS, Canal Dover, S. 28-O. 1, J. S. Karns.
UNION, Marysville, S. 7-10, W. C. Moore.
VAN WERT, Van Wert, S. 6-10, E. V. Walborn.
WARREN, Lebanon, S. 14-17, Martin A. Jameson.
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CADDO, Binger, ——, L. E. Lyon.
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DELAWARE, Grove, ——, John T. Oakley.
GREER, Mangum, ——, D. R. Dial.
HASKELL, Stigler, ——, Mrs. J. L. Lantz.
JACKSON, Blair, ——, J. K. Jones.
JEFFERSON, Ryan, A. 20-S. 1, Dr. H. Overbey.
KINGFISHER, Kingfisher, S. 7-10, Arthur E. Bracken.
KAY, Blackwell, O. 5, O. M. Swain.
KAY, Newkirk, ——, Geo. Alberti.
LINCOLN, Prague, S. 16-18, Frank S. Nipper.
LOGAN, Guthrie, S. 14-17, Fred L. Weaner.
MUSKOGEE, Muskogee, O 4-9, Harry Oliver.
MCINTOSH, Eufaula, ——, R. J. Mullins.
MCCLAIN, Purcell, ——, Chas. T. Hocker.
NOBLE, Perry, S. 16, Ned Beers.
OSAGE, Pawhuska, ——, Horace J. Smith.
PITTSBURG, McAlester, ——, Fred Struble.
POTTAWATOMIE, Shawnee, ——, Geo. A. McDonald.
PAWNEE, Pawnee, ——, Frank Hudson.

OREGON.

BAKER, Baker, ——, W. E. Meacham.
BENTON, Corvallis, ——Mrs Marry H. Whitty.
CLOS & CURRY, Myrtle Point, ——, L. A. Roberts.
CLATSOP, Gearhart, ——, C. W. Halderman, Astoria, Ore.
CLACKAMAS, Canby, ——, M. J. Lee.
DOUGLAS, Roseburg, ——, G. V. Wimberly.
JACKSON, Medford, ——, S. I. Brown.
KLAMATH, Klamath Falls, ——, James Pelton.
LANE, Eugene, ——, Walter B. Jones.
LINCOLN, Toledo, ——, Jos. Swearingen.
LINN, Scio, S. 8-10, Roy V. Shelton.
MULTNOMAH, Gresham, S. 14, D. M. Roberts.
MORROW, Heppner, S. 16-18, W. W. Smead.
MALHEUR, Ontario, ——, Harry B. Gragel.
POLK, Dallas, S. 22-24, H. L. Fenton.
SHERMAN, Moro, S. 6-9, F. E. Fortner.
TRI-COUNTY, Condon, S. 23-25, Chas. H. Horner.
TILLAMOOK, Tillamook, A. 24-27, Wm. G. Tait.
UMATILLA, Pendleton, ——, Lee Morehouse.
UNION, La Grande, ——, C. M. SeCor.
WHEELER, Fossil, ——, John Stewart.
WASHINGTON, Forest Grove, ——, Webster Hughes.
WASCO, The Dalles, ——, F. B. Philips.
YAMHILL, McMinnville, ——, Mrs. Martin Miller.

PENNSYLVANIA.

ADAMS, Bendersville, D. 15-17, Edwin C. Tyson.
ADAMS, Biglerville, ——, C. Rice.
ALLENTOWN, Allentown, S. 21-24, H. B. Schall.
ARMSTRONG, Dayton, S. 21-24, C. C. Cochran.
ARMSTRONG, Apollo, S. 1-4, C. J. Dickie.
BEAVER, Beaver, ——, M. J. Patterson.
BEDFORD, Bedford, ——, J. Roy Cessna.
BEDFORD, Osterburg, A. 17-20, George W. Oster.
BERKS, Kutztown, ——, G. C. Bordner.
BERKS, Reading, S. 14-18, D. J. McDermott.
BLAIR, Hollidaysburg, ——, H. S. Wertz.
BRADFORD, Towanda, S. 7-10, Thos. W. Piollet.
BRADFORD, Troy, ——, W. S. Montgomery.
BRADFORD, Wyalusing, ——, G. M. Lyon.
BUCKS, Perkasie, S. 15-18, I. Y. Baringer.
BUCKS, Quakertown, ——, Elmer D. Haring.
BUTLER, Butler, A. 24-27, W. B. Purvis.
CAMBRIA, Carrolltown, ——, A. M. Eck.
CAMERON, Emporium, ——, Harold Seger.
CARBON, Lehighton, ——, J. Albert Durling.
CENTRE, Centre Hall, S. 11-17, Leonard Rhone.
CHESTER, Oxford, ——, Thos. F. Grier.
CHESTER, West Chester, ——, Frederic D. Reid.
CLARION, Clarion, ——, B. H. Frampton.
CLEARFIELD, Du Bois, S. 28-O. 1, J. A. Slaugenhoupt.
COLUMBIA, Bloomsburg, O. 5-8, H. B. Correll.
CRAWFORD, Conneaut Lake, ——, Chas. T. Byers.
CRAWFORD, Titusville, S. 7-10, Allen D. Cooper.
CUMBERLAND, Williams Grove, ——, R. H. Thomas.
CUMBERLAND, Carlisle, S. 21-24, W. H. McCrea.
DAUPHIN, Middletown, ——, F. B. Stayman.
DAUPHIN, Gratz, ——, Guy R. Klinger.
ELK, St. Mary's, ——, Albert G. Brehm.
ERIE, Wattsburg, ——, J. J. Rouse.
ERIE, Corry, ——, W. W. Morgaridge.
GREENE, Carmichaels, S. 21-24, C. J. Lincoln.
INDIANA, Indiana, ——, David Blair.
JEFFERSON, Punxsutawney, ——, Joseph Williams.
JUNIATA, Port Royal, S. 14-17, James N. Gronginger.
LANCASTER, Lancaster, S. 28-O. 1, J. F. Seldomridge.
LAWRENCE, Pulaski, ——, H. H. Knox.
LEBANON, Lebanon, A. 17-20, J. A. Bollman.
LEBANON, Lebanon, ——, S. P. Hellman.
LYCOMING, Hughesville, O. 12-15, Edward E. Frontz.
MERCER, Stoneboro, S. 28-O. 1, Geo. H. Fowler.
MERCER, Mercer, S. 13-15, R. M. Gilkey.
MEYERSDALE, Meyersdale, ——, D. J. Fiske.
MONROE, Stroudsburg, S. 6-10, W. M. Burnett.
MONTGOMERY, Pottstown, ——, Walter E. Baker.
NORTHAMPTON, Nazareth, S. 14-17, J. R. Reinheimer.
NORTHUMBERLAND, Milton, S. 28-O. 1, 2, Joseph H. Johnson.
PERRY, Newport, O. 12-15, J. C. F. Stephens.
PHILADELPHIA, Ryberry, ——, Henry Brous.
PHILADELPHIA, Philadelphia, ——, Sam'l T. Bodine.
SULLIVAN, Forksville, S. 28-30, O. N. Molyneux.
SUSQUEHANNA, Montrose, S. 14-16, W. G. Comstock.
SUSQUEHANNA, Harford, S. 7-9, O. F. Maynard.
SUSQUEHANNA, Lawton, S. 1, 2, S. C. Birchard.
TIOGA, Westfield, S. 7-10, J. W. Smith.
TIOGA, Mansfield, S. 14-17, F. H. Marvin.
UNION, Lewisburg, ——, C. Dale Wolf.
WASHINGTON, Burgettstown, S. 28-30, S. V. Kimberland.
WASHINGTON, Millsboro, A. 3-5, B. Frank Emery.
WASHINGTON, Washington, A. 31-S. 3, Art. Hinrichs.
WAYNE, Honesdale, ——, E. W. Gammel.
WESTMORLAND, Youngwood, ——, P. J. Beckee.
WYOMING, Tunkhannock, S. 21-24, O. D. Stark.
WAYNESBURG, Waynesburg, ——, Harry F. Baley.
YORK, York, ——, Henry C. Heckert.
YORK, Hanover, S. 14-17, S. A. Gelselman.
YORK, New Freedom, ——, W. H. Freed.
YORK, Fawn Grove, A. 11-13, T. W. Brown.

SOUTH DAKOTA.

BROOKINGS, Brookings, ——, H. E. Riley.
BRULE, Kimball, ——, P. V. Lenz.
BUFFALO, Gann Valley, ——, L. H. Hanson.
BUTTE, Belle Fourche, ——, J. H. Pearson.
CLAY, Vermillion, ——, Arden Clark.
CHARLES MIX, Platte, ——, Geo. H. Henry.
CLARK, Clark, ——, Geo. B. Otte.
DAY, Webster, ——, George Hammerbacher.
DOUGLAS, Armour, ——, H. W. Hewitt.
FALL RIVER, Edgemont, ——, Ira E. Sage.
GREGORY, Bonesteel, ——, J. R. Cash.
HUTCHINSON, Tripp, ——, John H. Craig.
HYDE, Highmore, ——, A. E. Van Camp.
LAKE, Madison, ——, F. L. Mease
LAWRENCE, Spearfish, ——, Charles R. Cooper.
LINCOLN, Canton, ——, H. N. Cooper.
MEADE, Sturgis, S. 6, 9, H. C. Hamblet.
MOODY, Flandreau, S. 1-3, B. J. Francis.
MCCOOK, Salem, ——, James Smith.
MITCHELL CORN BELT EXPOSITION, Mitchell, ——, W. A. Wheeler.
SANBORN, Ruskin Park, Forestburg, ——, E. R. Judy.
STANLEY, Kadoka, ——, Louis Determann.
WESTERN SOUTH DAKOTA, Rapid City, ——, W. W. Soule.

TENNESSEE.

DE KALB, Alexandria, S. 9-11, Dib Burke.
GIBSON, Humboldt, ——, A. B. Forest.
HAMBLEN, Morristown, S. 28-30, R. F. Taylor.
MADISON, Jackson, O. 5-9, W. F. Barry.
MORGAN, Deer Lodge, S. 21-24, T. F. Hayworth.

TEXAS.

BEE, Beeville, ——, F. D. Henderson.
COLEMAN, Coleman, O. 5, 6, B. F. Robey.

VERMONT.

ADDISON, Middlebury, A. 31-S. 3, F. C. Dyer.
BATTEN KILL VALLEY, Manchester, S. 14-16, W. H. Benedict.
BLACK RIVER VALLEY, Ludlow, ——, Edgar L. Pinney.
BRATTLEBORO, Brattleboro, S. 21-23, W. A. Shumway.
CALEDONIA, St. Johnsbury, A. 31-S. 3, J. M. Cady.
CALEDONIA GRANGE, East Hardwick, S. 23, E. B. Fay.
DOG VALLEY, Northfield, ——, W. H. Douglass.
FRANKLIN, Sheldon Junction, A. 31-S. 3, V. A. Irish.
LAMOILLE, Morrisville, A. 24-26, O. M. Waterman.
ORLEANS, Barton, A. 17-20, C. E. Hamblet.
RUTLAND, Rutland, S. 6-10, W. K. Farnsworth.
SPRINGFIELD, Springfield, ——, F. H. Spaulding.
UNION, Turnbridge, S. 21-23, G. S. Swan.
WESTERN VERMONT, Fair Haven, ——, Dr. J. P. Wilson.
WINSLOW, Woodstock, ——, C. J. Paul.

VIRGINIA.

ACCOMACK, Keller, ——, Dr. J. E. Mapp.
CACHE, Logan, ——, Merlin R. Hovey
DANVILLE, Danville, ——, A. D. Starling.
EMPORIA, Emporia, ——, E. E. Goodwyn.
GALOX, Galox, ——, J. H. Rhudy.
HALIFAX, South Boston, O. 19-22, W. W. Wilkins.
HENRY, Martinsville, S. 28-O. 1, T. H. Self.
LEE, Jonesville, ——, C. C. Blankenship.
LYNCHBURG, Lynchburg, ——, F. A. Lovelock.
MECKLINBURG, Chase City, O. 5-8, C. E. Geoghegan.
RADFORD, Radford, ——, G. W. Bagwell.
RAPPAHANNOCK VALLEY, Fredericksburg, ——, Henry Dannehl.
ROANOKE, Roanoke, ——, Louis A. Scholz.
RUSSELL, Lebanon, ——, W. E. Gilmar.
SHENANDOAH VALLEY, Staunton, ——, C. B. Ralston.
SCOTT, Gate City, ——, Elbert G. Quillin.
SMYTHE, Marion, ——, W. B. Porterfield.
TAZEWELL, Tazewell, O. 13-16, W. G. O'Brien.
WINCHESTER, Winchester, ——, Daniel Seyrton.

WASHINGTON.

LEWIS, Chehalis, A. 23-28, G. R. Walker.
WALLA WALLA, Walla Walla, S. 13-18, R. H. Johnson.

WEST VIRGINIA.

BUCKHANNON, Buckhannon, ——, G. F. Stockert.
CLARKSBURG, Clarksburg, ——, James N. Hess.
ELKINS, Elkins, S. 7-9, A. M. Fredlock.
FAIRMOUNT, Fairmount, A. 24-27, John S. Scott.
MARTINSBURG, Martinsburg, ——, John W. Stewart.
PARKERSBURG, Parkersburg, A. 17-20, A. D. Ireland.
PUTNAM, Winfield, ——, F. L. Middleton.
RITCHIE, Pennsboro, A. 10-13, Will A. Strickler.

WISCONSIN.

ADAMS, Friendship, ——, Chas. H. Gilman.
BARRON, Rice Lake, S. 14-17, J. G. Rude.
BROWN, De Pere, A. 31-S. 2, Herbert J. Smith.
BLAKE'S PRAIRIE, Bicomington, S. 8-10, Oscar Knapp.
BOSCOBEL, Boscobel, A. 11-13, John T. Ruka.
BUFFALO, Mondovi, ——, J. U. Luetscher.
BARABOO VALLEY, Reedsburg, A. 3-6, H. A. Sarge.
CALUMET, Chilton, Je. 25-27, Emil Ortleib.
CLARK, Neillsville, ——, L. Williamson.
CENTRAL, Gay's Mills, O. 4-7, E. C. Briggs.
CHIPPEWA, Chippewa Falls, S. 20-25, C. E. Johnson.
COLUMBIA, Portage, S. 14-17, F. A. Rhyme.
DANE, Madison, ——, M. M. Parkinson.
DODGE, Beaver Dam, S. 27-O. 1, C. W. Harvey.
DOOR, Sturgeon Bay, ——, A. C. Groves.
DOUGLAS, Superior, ——, J. C. Bertrand.
DOWNING, Downing, ——, E. F. Stoddard.
DUNN, Menomonie, ——, J. D. Miller.
EAU CLAIRE, Augusta, ——, E. E. Thwing.
EVANSVILLE, Evansville, ——, F. W. Gillman.
ELROY, Elroy, ——, D. F. Conway.
FOND DU LAC, Fond du Lac, S. 21-24, E. R. Zamzow.
FOREST, Crandon, S. 7-10, S. J. Conway.
FOX RIVER, Appleton, ——, D. P. Steinberg.
GLENWOOD, Glenwood City, ——, H. H. Johnston.
GRANT, Lancaster, ——, W. P. Rowdon.
GREEN, Monroe, S. 7-11, M. E. Baltzer.
GREEN LAKE, Berlin, ——, C. W. Hitchcock.
INTER COUNTY, Spring Green, A. 24-27, J. E. Barnard.
INTER-COUNTY, Stanley, ——, Frank S. Grubb.
JEFFERSON, Jefferson, A. 31-S. 3, R. B. Hellen.
JUNEAU, Mauston, ——, P. M. Sullivan.
KILBOURN, Kilbourn, S. 28-O. 1, W. G. Gillespie.
KICKAPOO VALLEY, Viola, S. 28-O. 1, W. B. Van Winter.
LA CROSSE, La Crosse, ——, C. S. Van Auken.
LAFAYETTE, Darlington, A. 24-27, T. Kirwan.
LANGDALE, Antigo, S. 21-24, R. E. Krause.
MANITOWOC, Manitowoc, A. 24-26, F. C. Borcherdt Jr.
MARATHON, Wausau, A. 31-S. 3, J. D. Christie.
MARQUETTE, Westfield, ——, H. Schwark.
OCONTO, Oconto, S. 7-10, J. B. Chase.
ONEIDA, Rhinelander, ——, A. Hafner.
ONTAGAMIE, Hortonville, ——, L. A. Carroll.
OZAUKEE, Cedarburg, ——, A. W. Horn.
PEPIN, Durand, ——, J. J. Morgan.
PIERCE, Ellsworth, S. 22-24, Oscar Halls.
PLATTEVILLE, Platteville, A. 31-S. 3, C. H. Gribble.
PORTAGE, Amherst, ——, A. E. Bowen.
POLK, St. Croix Falls, ——, J. C. Hoglund.
RICHLAND, Richland Center, S. 21-24, W. F. J. Fogo.
RUSK, Bruce, ——, J. S. Bronsky.
SAUK, Baraboo, S. 20-24, S. A. Pelton.
SEYMOUR, Seymour, ——, G. F. Fiedler.
SHAWANO, Shawano, S. 28-O. 1, J. O. Schweers.
SHEBOYGAN, Plymouth, ——, Otto Gaffron.
SOUTHWESTERN WISCONSIN, Mineral Point, ——, D. E. Jacobs.
SPARTA, Sparta, ——, J. E. Lloyd.
TREMPEALEAU, Galesville, ——, Ben W. Davis.
VERNON, Viroqua, S. 15-18, F. W. Alexander.
WALWORTH, Elkhorn, S. 21-24, Samuel Mitchell.
WASHINGTON, West Bend, ——, Joseph F. Hubes.
WAUSHARA, Wautoma, ——, W. B. Stillwell.
WAUPACA, Weyauwega, S. 7-10, A. J. Rieck.
WINNEBAGO, Oshosh, ——, E. E. Beals, acting secy.
WATERTOWN, Watertown, ——, C. W. Harte.
WASHBURN, Spooner, S. 8-10, W. C. Crocker.

WYOMING.

CHEYENNE FRONTIER DAYS, Cheyenne, A. 18-21.
LARAMIE, Burns, S. 13-17, H. H. Wheeless.
WILDE WEST, Laramie, Jy. 5, Sam Campbell (Chamber of Commerce).

IOWA STATE FAIR.

Under Auspices of the Iowa Department of Agriculture, Aug. 25-Sept. 3, 1915.

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Ticket Auditor—C. W. Phillips, Maquoketa.
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Sheep—C. H. Tribby, Mt. Pleasant.
Implements and Machinery—J. P. Mullen, Fonda.
Agriculture—F. E. Sheldon, Mt. Ayr.
Pantry Stores and Apiary—F. E. Sheldon, Mt. Ayr.
Dairy—W. B. Barney, Des Moines.
Horticulture—Elmer M. Reeves, Waverly.
*Floricul

WESTFIELD.—Pequot Park.
WEST MEDWAY.—Woodland Park, M. & U. R. R. Co., mgrs.

MICHIGAN.

BATTLE CREEK.—Goguac Lake Park, G. Macard, mgr.
BAY CITY.—Wenona Beach Park, L. H. Newcomb, mgr.
DETROIT.—Palace Gardens, Milford Stern, mgr.; Riverview Park, Maurice M. Wolff, mgr.
FLINT.—Thread Lake Park.
GRAND RAPIDS.—Ramona Park (Reed's Lake), L. J. De Lamarter, mgr.
HOUGHTON.—Electric Park, F. O. Mayotte, mgr.
KALAMAZOO.—Oakwood Park, Ed. Estermann, mgr.
PORT HURON.—Keewahdin Park.

MINNESOTA.

ST. PAUL.—White Bear Park; Forest Park, S. H. Kahn, mgr.

MISSISSIPPI.

JACKSON.—New Gem Theatre, Geo. P. Montgomery, mgr.
TUPELO.—Fair Park.

MISSOURI.

JOPLIN.—Electric Park, Lyric Park.
KANSAS CITY.—Forest Park, R. L. Carroll, mgr.; Electric Park, Sam Benjamin, mgr.; Fairmount Park, W. F. Smith, mgr.
SPRINGFIELD.—Airdome, George F. Olendorf, mgr.; Dooling Park, W. H. Jessard, mgr.
ST. JOSEPH.—Lake Contrary Park; Lake Contrary Theatre; Airdome, O. U. Philley, mgr.; Krug Park, J. H. Van Brunt, mgr.
ST. LOUIS.—Forest Park Highlands, Park Amuse. Co., mgr.; Delmar Garden, Mannion's Park, Suburban Garden, West End Heights.
WEBB CITY.—Lakeside Park, Southwest Missouri R. R., mgrs.

MONTANA.

ANACONDA.—Washoe Park.

NEBRASKA.

OMAHA.—Krug Park, Munchhoff Bros., mgrs.

NEW HAMPSHIRE.

MANCHESTER.—Massabesic Lake Park, Graves & Ramsdell, mgrs.; Pine Island Park, Graves & Ramsdell, mgrs.
SALEM.—Canobie Lake Park, Franklin Woodman, mgr.

NEW JERSEY.

ATLANTIC CITY.—Apollo Theatre; Atlantic Garden; Steeplechase Pier, Savoy Theatre.
BRIGHTON.—Tumbling Dam Park.
GLOUCESTER.—Washington Park, H. F. Stetser, mgr.
KEANSBURG BEACH, Paul C. Hunter, mgr.
MILLVILLE.—Union Lake Park, J. H. Dowler Jr., mgr.
NEWARK.—Electric Park, C. A. Dunlap, mgr.; Olympic Park, M. J. Beldon, mgr.
OCEAN CITY.—Ocean City Pier, Frank H. Platt, mgr.
PALISADES.—Palisades Park, Nicholas & Joseph Schenck, mgrs.
PUTNAM.—Alcyon Park, G. W. Carr, mgr.
PLAINFIELD.—Wayside Park.
SEA ISLE CITY.—Sea Isle City Pier, Chris. S. Hand, mgr.
WILDWOOD.—Ocean Pier, L. S. Johnson, mgr.

NEW YORK.

ALBANY.—Maple Beach Park, John J. Carlin, mgr.; Electric Park (Kinderhook Lake), C. E. Holmes, mgr.
BINGHAMTON.—Casino Park (Endicott); Ross Park.
BROOKLYN.—(Coney Island), Henderson's Music Hall; Luna Park; Brighton Beach Theatre; Brighton Beach Music Hall.
BUFFALO.—Crystal Beach, H. B. Rogers, mgr.; Erie Beach, F. J. Weber, mgr.; Carnival Court, W. C. McGrew, mgr.
CAYUGA.—Cayuga Lake Park Theatre.
ELMIRA.—Rorick's Glen Park, Eldridge Park.
JAMESTOWN.—Celoron Park; Celoron Theatre.
NEWBURGH.—Orange Lake Park, B. B. Odell, mgr.
OLEAN.—Rocky City Park, W. P. Bailey, mgr.; Riverhurst Park, W. P. Bailey, mgr.
OLCOTT BEACH.—Olcott, N. Y.
ORISKANY.—Summit Park, S. W. Baker, mgr.
ROCHESTER.—Ontario Beach Park.
TROY.—Rensselaer Park, W. R. Swartz, mgr.
WAVERLY.—Keystone Park.

NORTH CAROLINA.

CHARLOTTE.—Riverside Park; Lakewood Park; Electric Park.
DURHAM.—Lakewood Park.
RALEIGH.—"Bloomsdale," D. F. Fort Jr., mgr.
WALLACE.—Greenfield Park, W. B. Brice, mgr.

OHIO.

AKRON.—Lakeside Park Casino; Silver Lake Park, Wm. Lodge, mgr.
ASHTABULA.—Woodland Beach Park.
CANTON.—Myers Lake Park.
CEDAR POINT.—Cedar Point Park.
CELINA.—Mercelina Park.
CINCINNATI.—Chester Park, I. M. Martin, mgr.; Coney Island, Arthur Riesenberger, mgr.; Zoological Garden, Walter A. Draper, mgr.; Reichrath's Park, Frank Reichrath, mgr.
CLEVELAND.—Euclid Avenue Gardens, Luna Park.
COLUMBUS.—Olentangy Park, J. W. & W. J. Dusenbury, mgrs.; Indianola Park, Charles E. Miles, mgr.
DAYTON.—Lakeside Park, Jas. A. Kirk, mgr.
DEFIANCE.—Island Park, W. P. Engel, mgr.
KENT.—Lake Brady Park, D. G. Hartman, mgr.
LIMA.—Hover Park, L. H. Rogers, owner; McCullough Lake, H. P. Maus, pres.
MANSFIELD.—Lake Park Casino, E. E. Endly, mgr. Luna Park.
SEVILLE.—Chippewa Lake.
SPRINGFIELD.—Fairbanks and New Sun, Sun Amuse. Co., mgrs.; Spring Grove, W. A. Gillen, mgr.
STEUBENVILLE.—Stanton Park.
YOUNGSTOWN.—Idora Park, R. E. Platt, mgr.; Cascade Park, R. E. Platt, mgr.

OKLAHOMA.

McALESTER.—Star Airdome, R. H. Busby, mgr.; Lake Park.
MUSKOGEE.—Hyde Park; Olympic Airdome, Harry P. Moseley, mgr.
OKLAHOMA.—Fair Park Theatre, F. C. North, mgr.; State Fair Park.
OKMULGEE.—Empress Airdome, Moseley Bros., mgrs.
SAPULPA.—Electric Park.

PENNSYLVANIA.

ALLENTOWN.—Dorney Park, F. S. Kinsey, mgr.; Central Park.
ALTOONA.—Lakemont Park Theatre, J. M. Shuck, mgr.
ASHLAND.—Woodland Park, Wm. S. Leib, mgr.
BUTLER.—Alameda Park, E. C. Carpenter, mgr.
ERIE.—Four Mile Creek Park; Waldemere Park.
EASTON.—Island Park, H. R. Fehr, mgr.
GIRARDVILLE.—Woodland Park, Wm. S. Leib, mgr.
GREENSBURG.—Oakford Park, O. C. Hartley, mgr.
HANOVER.—Eichelberger Park, E. M. Grumbine, mgr.
HARRISBURG.—Paxtang Park, Felix M. Davis, mgr.
HAZLETON.—Hasle Park.
JOHNSTOWN.—Luna Park.
KITTANNING.—Lenape Park.
LANCASTER.—Rocky Springs Park.
McKEESPORT.—Olympia Park, O. C. Hartley, mgr.
MAUCH CHUNK.—Flagstaff Park, J. F. Geiser, mgr.
NEW BRIGHTON.—Junction Park, W. H. Boyce, mgr.
NEWCASTLE.—Cascade Park, H. A. Pollack, mgr.
PHILADELPHIA.—Willow Grove Park; Point Breeze Park; Woodside Park.
PITTSBURGH.—Kennywood Park, A. S. McSwigan, mgr.; West View Park (Allegheny), Pittsburgh Hippodrome.
POTTSVILLE.—Tumbling Run, C. F. Crane, mgr.
READING.—Carsonia Park, O. S. Geiger, mgr.
SAYRE.—Keystone Park, W. E. Case, mgr.
SCRANTON.—Luna Park; Rocky Glen Park; Valley View Park, W. L. Cairns, mgr.; Moosic Lake Park; Lake Ladore; Northern Electric Park.
SHAMOKIN.—Edgewood Park, M. H. Burr, mgr.
SUNBURY.—Rolling Green Park.
TAMAQUA.—Manilla Park.
WASHINGTON.—Airdome.
WILLIAMSPORT.—Vallamont Park.
WILLIAMSTOWN.—Midway Park.

RHODE ISLAND.

NEWPORT.—Sheedy's Freebody Park, Charles E. Cook, mgr.
RIVERSIDE.—Crescent Park, R. A. Harrington, mgr.
WARWICK.—Rocky Point, R. A. Harrington, mgr.

SOUTH CAROLINA.

CHARLESTON.—Hampton Park Airdome.

SOUTH DAKOTA.

FORESTBURG.—Ruskin Park, G. E. Millard, mgr.

TENNESSEE.

CHATTANOOGA.—Warner Park.
KNOXVILLE.—Chilowee Park.
MEMPHIS.—East End Park, A. B. Morrison, mgr.; Lyric Theatre, Benj. M. Stainback, mgr.

TEXAS.

DALLAS.—Lake Cliff Park Casino
EL PASO.—Electric Park.
FORT WORTH.—Lake Como, T. C. Bunch, mgr.
MINERAL WELLS.—Standard Airdome.
SAN ANTONIO.—Electric Park, G. S. Rumbaugh, pres.; Exposition Park, W. S. Sinsheimer, mgr.
TEMPLE.—Midway Park, W. G. Haag, mgr.

UTAH.

SALT LAKE CITY.—Saltair Beach; Salt Palace, Langford & Nelson, mgrs.; Lagoon, J. Bergerman, mgr. Majestic Park.

VIRGINIA.

ALEXANDRA.—Luna Park, Edward S. Whiting, mgr.
LYNCHBURG.—Rivermont Park, E. Lattimore, mgr.
NORFOLK.—Ocean View Park Casino, Otto Wells, mgr.
PETERSBURG.—Ferndale, J. E. Harnell, mgr.
WEST POINT.—Beach Park, G. E. Perkinson, mgr.
WASHINGTON.—Natatorium Park.

WEST VIRGINIA.

CLARKSBURG.—Norwood Park, Edmund Dunham, mgr.
CHESTER.—Rock Springs Park, J. H. Maxwell, mgr.
PARKERSBURG.—Terrapin Park Casino, H. R. Porter, gen. mgr.
WHEELING.—Wheeling Park, A. Moore, gen. mgr.

WISCONSIN.

MARINETTE.—Lakeside Park, Wilbur McPherson, mgr.
MILWAUKEE.—Pabst Park, F. W. Harlands, mgr.

SAN FRANCISCO CONVENTIONS

FOR 1915.

GRAND LODGE, KNIGHTS AND LADIES OF HONOR, San Francisco, April 13. Dr. S. American, Grand Secretary, 2235 Fifteenth St., San Francisco.

GRAND COUNCIL OF CALIFORNIA, Royal Arcanum, San Francisco, April 13-15. G. L. Davidson, Grand Secretary, 374 Wilcox Building, Los Angeles, Cal.

CALIFORNIA SOCIETY, SONS OF THE AMERICAN REVOLUTION, San Francisco, April 19. T. A. Perkins, Secretary, Mills Building, San Francisco.

UNITED SWEDISH SINGERS OF THE PACIFIC Coast, San Francisco, June 16-30. Lambert Gisslow, Secretary, 3808 Twenty-second St., San Francisco.

RAILWAY MAIL ASSOCIATION, San Francisco, June 22-25. R. E. Ross, Secretary, Portsmouth, N. H.

AMERICAN FORESTRY ASSOCIATION. San Francisco, July 21. P. S. Ridsdale, Executive Secretary, Maryland Bldg., 1410 H St., N. W., Washington, D. C.

NATIONAL GERMAN-AMERICAN ALLIANCE. San Francisco, Aug. 2-5. Dr. C. J. Hexamer, President, 419 Walnut St., Philadelphia, Pa.

SUPREME COURT, FORESTERS OF AMERICA, San Francisco, Aug. 23-28. Thos. M. Donnelly, Secretary, 275 Grove St., Jersey City, N. J. William M. Klinger, Grand Chief Ranger, Grand Court of California, 401 California St., San Francisco.

PANAMA-PACIFIC DENTAL CONGRESS. San Francisco, Aug. 30-Sept. 9. Dr. Frank L. Platt, President, Elkan Gunst Bldg., San Francisco. Dr. Arthur M. Flood, Secretary, 240 Stockton St., San Francisco, Cal.

INTERNATIONAL ELECTRO-TECHNICAL COMMISSION. San Francisco, Sept. 6-11. Maurice Le Blanc, President, Paris, France. Col. C. R. Compton, Honorary Secretary, 28 Victoria St., Westminster, London, S. W., England. C. Le Maistre, General Secretary, 28 Victoria St., Westminster, London, S. W., England. Dr. F. B. Crocker, President U. S. National Committee, Columbia University, New York City.

INTERNATIONAL ELECTRICAL CONGRESS. San Francisco, Sept. 13-18. Dr. Chas. P. Steinmetz, Honorary President, Schenectady, N. Y. Dr. Edward B. Rosa, Honorary Secretary, Bureau of Standards, Washington D. C. Preston S. Millar, Secretary-Treasurer, Eightieth St. and East End Ave., New York City. H. G. Stott, Chairman Executive Committee, New York City.

INTERNATIONAL ENGINEERING CONGRESS, 1915. San Francisco, Sept. 20-25. Prof. W. F. Durand, Chairman, Foxcroft Bldg., San Francisco. W. A. Cattell, Secretary, Foxcroft Bldg., San Francisco.

AMERICAN INSTITUTE OF MINING ENGINEERS. San Francisco, Sept. 27-30. Bradley Stoughton, Secretary, 29 West Thirty-ninth St., New York City.

AMERICAN MILOH GOAT RECORD ASSOCIATION. San Francisco, Nov. 3. J. C. Darst, Secretary, 1516 North Main St., Dayton, O.

GRAND CHAPTER OF ROYAL ARCH MASONS OF THE STATE OF CALIFORNIA, San Francisco, April 20, 21. William A. Davies, Grand Secretary, Masonic Temple, San Francisco, Cal.

INTERNATIONAL CONGRESS OF VITICULTURE, San Francisco, June 7-12. Prof. Wm. B. Alwood, President, Commission on Organization, Charlottesville, Va.

THEATRICAL MECHANICAL ASSOCIATION OF THE UNITED STATES AND CANADA, San Francisco, July 12-17. Robert C. Newman, Secretary, care of Shea's Theatre, Toronto, Can. Wm. R. Whorff, Secretary, Convention Committee, Republic Theatre, San Francisco, Cal.

AMERICAN INSTITUTE OF ELECTRICAL ENGINEERS, San Francisco, Sept. 13-18. F. L. Hutchinson, Secretary, 33 West Thirty-ninth St., New York City, N. Y.

BUFF MINORCA CLUB OF AMERICA, San Francisco, Nov. 20. W. P. Williams, Secretary, 1102 W. Fifty-second St., Los Angeles, Cal.

KNIGHTS TEMPLAR OF CALIFORNIA, San Francisco, April 22, 23. Thos. A. Davies, Eminent Sir Grand Recorder, Masonic Temple, San Francisco.

GRAND COURT OF CALIFORNIA, FORESTERS OF AMERICA, San Francisco, May 3-8. Joseph B. Reboli, Grand Secretary, Grant Building, San Francisco.

GAMMA ETA KAPPA FRATERNITY, San Francisco, July 2-5. Sumner I. Benedict, Secretary, 31 Union Square, New York City.

NATIONAL COUNCIL OF WOMEN VOTERS, San Francisco, July 8-10. Mrs. Emma Smith De Voe, President, 605 Perkins Bldg., Tacoma, Wash.

NATIONAL VOCATIONAL ART AND INDUSTRIAL FEDERATION, San Francisco, July 26-29. Mrs. Robert L. McCall, Secretary 4714 Washington Blvd., Chicago, Ill.

AMERICAN ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE, San Francisco, University of California, Stanford University, Aug. 2-7. Dr. L. O. Howard, Permanent Secretary, Smithsonian Institution, Washington, D. C. Albert L. Barrows, Associate Secretary Pacific Division, University of California Library, Berkeley, Cal.

GENERAL GRAND COUNCIL OF ROYAL AND SELECT MASTERS OF THE UNITED STATES OF AMERICA, San Francisco, Aug. 30, 31. Henry W. Mordhurst, General Grand Secretary, Fort Wayne, Ind. Thomas O. Heydenfeldt, Secretary, Joint Executive Committee, Thomas Clunie Bldg., San Francisco.

ALPHA DELTI PHI FRATERNITY, San Francisco and Berkeley, Sept. 2-4. Carl R. Ganter, Secretary, 136 West Forty-fourth St., New York City.

NATIONAL FEDERATION OF POST OFFICE CLERKS, San Francisco, Sept. 6-8. Thos. F. Flaherty, National Secretary, Washington, D. C. John A. Gilmour, Local Secretary, San Francisco, Cal.

AMERICAN ELECTRO-CHEMICAL SOCIETY. San Francisco, Sept. 13-18. Prof. Jos. W. Richards, Secretary, Lehigh University, South Bethlehem, Pa.

INTERNATIONAL GAS CONGRESS, San Francisco, Sept. 27-Oct. 1. Geo. G. Ramsdell, Secretary, 29 West Thirty-ninth St., New York City.

AMERICAN BUFF PLYMOUTH ROCK CLUB. San Francisco, Nov. 18. W. S. Robinson, Secretary, Fayette, Mo.

GRAND PARLOR, NATIVE SONS OF THE GOLDEN WEST, San Francisco, April 19-23. Louis H. Mooser, Grand President, 155 Sutter St., San Francisco. Fred H. Jung, Grand Secretary, 414 Mason St., San Francisco.

INTERNATIONAL ASSOCIATION, MASTERS OF DANCING. San Francisco, June 7-12. P. H. Kelly, Secretary, 135 Beech St., Holyoke, Mass.

STATE SOCIETY OF CERTIFIED PUBLIC ACCOUNTANTS. San Francisco, June 12. J. F. Forbes, Secretary, Crocker Building, San Francisco.

GRAND INTER-FRATERNITY COUNCIL OF THE UNITED STATES. San Francisco, July 6, 7. Warren Manley, President, 1301 Merchants' Exchange Building, San Francisco. Warren Piper, First Vice-President, 51 N. State St., Chicago, Ill. Murray T. Quigg, Second Vice-resident, 435 West End Avenue, New York City. Joseph F. Gregoire, Secretary-Treasurer, 206 N. Meridan St., Indianapolis, Ind. J. Ward Brown, Director of Publicity, 1419 Eighth Avenue, Brooklyn, N. Y. George P. Foster Jr., Editor of the Bulletin, 310 N. Menard Ave., Chicago, Ill.

NATIONAL ASSOCIATION OF ELECTRICAL CONTRACTORS OF THE UNITED STATES. San Francisco, July 21-24. George Duffield, Secretary, 14 Martin Building, Utica, N. Y.

KAPPA SIGMA FRATERNITY. San Francisco. Aug. 4-6. Herbert M. Martin, Worthy Grand Scribe, Danville, Va.

PACIFIC HIGHWAY ASSOCIATION OF NORTH AMERICA, San Francisco, Aug. 11, 12. H. L. Bowlby, Executive Officer, State Highway Commission, Salem, Ore.

GENERAL GRAND CHAPTER OF ROYAL ARCH MASONS OF THE UNITED STATES OF AMERICA, San Francisco, Sept. 1-3. Charles A. Conover, General Grand Secretary, Coldwater, Mich. Thomas O. Heydenfeldt, Secretary, Thomas Clunie Bldg., San Francisco.

AMERICAN GAS INSTITUTE, San Francisco, Sept. 27-Oct. 1. George G. Ramsdell, Secretary, 29 W. Thirty-ninth St., New York City.

O. I. C. SWINE BREEDERS' ASSOCIATION, San Francisco, Nov. 10. O. C. Vernon, Secretary, Goshen, Ind.

GRAND COUNCIL OF CALIFORNIA, ROYAL AND SELECT MASTERS. San Francisco, April 19. Thomas A. Davies, Grand Recorder, Masonic Temple, San Francisco.

KNIGHTS OF COLUMBUS OF CALIFORNIA. San Francisco, May 11, 12. David F. Supple, State Secretary, 330 Montgomery St., San Francisco.

GRAND TEMPLE, PYTHIAN SISTERS. San Francisco, May 17-21. Mrs. Louise Holmes, Grand Mistress of Records and Correspondence, 478 Nineteenth St., Oakland, Cal.

NATIONAL ELECTRIC LIGHT ASSOCIATION. San Francisco, June 8-11. T. C. Martin, Secretary, 29 West Thirty-ninth St., N. Y. City.

CALIFORNIA BRANCH, UNITED NATIONAL ASSOCIATION OF POST OFFICE CLERKS. Oakland, June 12. George P. Feely, Secretary, San Francisco.

PHI SIGMA FRATERNITY, San Francisco, July 1-3. R. P. Baker, Supreme President, 1160 Bay St., Alameda, Cal. J. R. Hermann, Chairman, Committee on Arrangements, 120 Folsom St., San Francisco.

CALIFORNIA DRUG CLERKS' ASSOCIATION, San Francisco, July 6-8. J. S. O'Callahan, President, 616 Pacific Bldg., San Francisco. W. W. McCune, Secretary, 616 Pacific Bldg., San Francisco.

INTER-MOUNTAIN LIFE INSURANCE COMPANY (Agency Convention), San Francisco, July 15. Wm. Spry, President, Salt Lake City, U.

DELTE DELTA DELTA FRATERNITY. Asilomar, Monterey Co., Cal., July 31-Aug. 5. Mrs. Alfred McCray, National Secretary, No. 11 Parkview Apts., Dayton, O.

SIGMA OHI FRATERNITY, Stanford University, Aug. 5-7. Newman Miller, Grand Consul, 606 S. Michigan Ave., Chicago, Ill. Frederick C. Grabner, Executive Secretary, 606 S. Michigan Ave., Chicago, Ill.

AMERICAN SOCIETY OF REFRIGERATING ENGINEERS, San Francisco, Sept. 23, 24. W. H. Ross, Secretary, 154 Nassau St., New York City.

WORLD'S INSURANCE CONGRESS, San Francisco, Oct. 4-16. W. L. Hathaway, Commissioner, 222 Sansome St., San Francisco. Garret Curran, Deputy Commissioner, Exposition Bldg., San Francisco.

CONSTITUTION GRAND LODGE, INDEPENDENT ORDER B'NAI B'RITH. San Francisco, May 2-8. A. B. Seelenfreund, Secretary, 1248 Tribune Bldg., Chicago, Ill.

GRAND LODGE, I. O. O. F. OF THE STATE OF CALIFORNIA, San Francisco, May 11-16. H. D. Richardson, Grand Secretary, Odd Fellows' Bldg., San Francisco.

AMERICAN ASSOCIATION, MEDICAL MILK COMMISSIONS, San Francisco, June 17. Dr. T. C. McCleve, President, Berkeley, Cal. Dr. Otto P. Geir, Secretary, 124 Garfield Place, Cincinnati, O.

THETA DELTA CHI, San Francisco, July 10-13. Seward G. Spoor, President, 149 Broadway, New York City. Walter S. Mallory, Secretary, Paxinosa Ave., Easton, Pa.

MONTANA LIFE INSURANCE COMPANY (Agency Convention), San Francisco, Aug. 1. H. R. Cunningham, Vice President, Helena, Mont.

DELTA GAMMA SORORITY, Berkeley, Aug. 2-7. Miss M. Agnes Burton, Secretary, No. 27 Brainard St., Detroit, Mich.

SONS OF ST. GEORGE, PACIFIC COAST JURISDICTION, Oakland, Aug. 17-20. Thos. Poyser, Grand Secretary, 157 Nay St., San Francisco.

PSI OMEGA FRATERNITY. San Francisco, Aug. 30. Dr. E. H. Sting, Secretary, Tiffin, O. Dr. Edwin P. James, Deputy Councilor, Security Bank Building, Oakland, Cal.

CALIFORNIA STATE SPIRITUALISTS' ASSOCIATION, San Francisco, Sept. 2-5. C. A. Buss, President, 1050 Twentieth St., San Diego, Cal.

GRAND LODGE, FREE AND ACCEPTED MASONS OF CALIFORNIA, San Francisco, Oct. 12-15. John Whicher, Grand Secretary, Masonic Temple, San Francisco.

FIRE UNDERWRITERS' ASSOCIATION OF THE PACIFIC (Agency Convention), San Francisco, April 20, 21. Calvert Meade, Secretary, San Francisco.

MANHATTAN LIFE INSURANCE COMPANY (Agency Convention), San Francisco, April 26. Frank K. Kohler, Supervisor of Agencies, 70 Broadway, New York City.

DRAMATIC ORDER KNIGHTS OF KHORASSAN, San Francisco, May 17. H. Schaffner, Secretary, Knights of Pythias Castle, 111 Valencia Street, San Francisco.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS, San Francisco, May 17-21. Mrs. Lillian Pray-Palmer, President, 540 W. Ivy St., San Diego, Cal. Mrs. Geo. Butler, Corresponding Secretary, San Diego, Cal.

AMERICAN ASSOCIATION OF RAILROAD SUPERINTENDENTS, San Francisco, May 20, 21. Chas. Burlingame, President, Room 305, Union Station, St. Louis, Mo. E. H. Harmon, Secretary, Room 101, Union Station, St. Louis, Mo.

CARPET AND SHADE WORKERS' INTERNATIONAL ASSOCIATION, San Jose, May 31. Joseph Foley, General Secretary, 3 Railway Ave., San Francisco.

INTERNATIONAL ASSOCIATION OF MARBLE WORKERS, San Francisco, June 7-12. Stephen C. Hogan, Secretary, 406 E. One Hundred and Forty-ninth St., New York City.

HOTEL AND RESTAURANT EMPLOYEES' INTERNATIONAL ALLIANCE AND BARTENDERS INTERNATIONAL LEAGUE OF AMERICA. San Francisco, June 14-19. Jere L. Sullivan, Secretary, Commercial Tribune Bldg., Cincinnati, O

ECLECTIC MEDICAL SOCIETY OF THE STATE OF CALIFORNIA, San Francisco, June 15-19. Dr. H. Ford Scudder, Secretary, 337½ S. Hill St., Los Angeles, Cal.

WOMEN'S AUXILIARY, RAILWAY MAIL ASSOCIATION, San Francisco, June 22-25. Mrs. M. G. Brownson, Secretary, 1001 So. Lake Ave., Fort Worth, Tex.

SIGMA KAPPA, Berkeley, Cal., July 12-16. Mrs. Ethel Hayward Weston, Grand Secretary, Madison, Me.

PHI LAMBDA EPSILON, San Francisco, July 14-16. Howard H. Fassett, Chairman, Conclave Committee, 2217 Nineteenth Ave., Oakland, Cal.

CONTINENTAL LIFE INSURANCE AND INVESTMENT CO. (Agency Convention), San Francisco, July 28-31. C. W. Helser, superintendent of Agencies, Salt Lake City, U.

AMERICAN GENETIC ASSOCIATION, Berkeley, Cal., Aug. 2-7. Geo. M. Rommel, Secretary, 511 Eleventh St., N. W., Washington, D. C.

MISSOURI STATE LIFE INSURANCE CO. (Agency Convention), San Francisco, Aug. 9. Edmund P. Melson, President, St. Louis, Mo.

NATIONAL ASSOCIATION OF LIFE UNDER WRITERS, San Francisco, Aug. 10-12. H. M. Willett, President, Fourth National Bank Bldg., Atlanta, Ga.

AMERICAN PHILATELIC SOCIETY San Francisco, Aug. 10-12. Gen. C. A. Coolidge, U. S. A., retired, President, Pasadena Apts., Detroit, Mich. Wm. E. Ault, Secretary, 331 E. Chestnut St., Jeffersonville, Ind. Henry Byron Phillips, Director-at-Large for Pacific Coast, 1311 Grove St., Berkeley, Cal.

CALIFORNIA RESERVATION, IMPROVED ORDER OF RED MEN, San Francisco, Aug. 10-13. Robert L. Lincoln, Great Sachem, Pacific Coast Steamship Company, San Francisco. J. M. Heron, Great Senior Sagamore, Orient Bldg., San Francisco. Porter L. Bliss, Great Chief of Records, 240 Golden Gate Ave., San Francisco.

PHI DELTA KAPPA, Oakland, Cal., Aug. 16-27. J Harold Williams, President, Department of Education, Stanford University, Cal. James R. Young, Secretary, School of Education, University of Chicago, Chicago, Ill.

SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS, San Francisco, Aug. 17-20. John Young, Secretary, 53 West Twenty-eighth St., New York City.

NATIONAL DENTAL ASSOCIATION, San Francisco, Aug. 30-Sept. 9. Dr. Donald M. Gallie, President, 32 N. State St., Chicago, Ill. Dr. Otto U. King, Secretary, Huntington, Ind.

PHI SIGMA KAPPA, San Francisco, Sept. 6. Wm. A. McIntyre, President, 21 West Spring St., Ardmore, Pa. Donald H. McLean, Secretary, 120 Broad St., Elizabeth, N. J. Gustav de Bretteville, Chairman, Committee on Arrangements, Claus Spreckels Bldg., San Francisco.

STATE LEAGUE OF POSTMASTERS OF THE THIRD AND FOURTH CLASS, San Francisco, Oct. 15-18. Chas. F. Keller, President, Kaweah, Cal.

STATE CONFERENCE DAUGHTERS OF AMERICAN REVOLUTION, San Francisco, Feb. 18, 19. Miss Maynard Force Thayer, State Regent, 651 South Pasadena Ave., Pasadena, Cal.

GREAT WESTERN ACCIDENT ASSOCIATION (Agency Convention), San Francisco, March. H. B. Hawley, President, Des Moines, Ia.

GRAND COUNCIL OF CALIFORNIA, ROYAL ARCANUM. San Francisco, April 13 14. G. L. Davidson, Grand Secretary, 374 Wilcox Building, Los Angeles, Cal.

PACIFIC MUTUAL LIFE INSURANCE CO. (Agency Convention), San Francisco, May Gail B. Johnson, Vice-President, Los Angeles, Cal.

GRAND LODGE, KNIGHTS OF PYTHIAS. San Francisco, May 17-21. Herman Schraffner, Grand Keeper of Records and Seal, Knights of Pythias Castle, 111 Valencia Street, San Francisco.

RAILWAY MAIL MUTUAL BENEFIT ASSOCIATION, San Francisco, June 22-26. W. S. Corning, Secretary, 537 South Dearborn St., Chicago, Ill.

ALPHA DELTA PI SORORITY. Berkeley, July 27-31. Miss Ethel Thayer, Secretary, 463 Blue Hill Ave., Grove Hall, Mass.

AMERICAN CENTRAL LIFE INSURANCE CO. (Agency Convention). San Francisco, August, 1915. H. M. Woollen, President, Indianapolis, Ind.

AMERICAN NATIONAL ASSOCIATION OF MASTERS OF DANCING. San Francisco, Aug. 4-15. T. McDougall, Secretary, 4616 Forbes Street, Pittsburgh, Pa.

PHI CHI FRATERNITY. San Francisco, Aug 12-14 Duning S. Wilson, Grand Secretary 119 West Oak Street, Louisville, Ky.

CONGRESS OF REFORMS. San Francisco, Aug. 16-20. Mrs. Sara J. Dore, Chairman, San Jose, Cal.

WESTERN STATES LIFE INSURANCE CO. (Agency Convention). San Francisco, Aug. 26-28. F. S. Withington, Secretary, San Francisco.

INTERNATIONAL DENTAL FEDERATION. San Francisco, Aug. 30-Sept. 9. Dr. Truman W. Trophy, President, No. 81 East Madison St., Chicago, Ill. Dr. Florestan Aguilar, Secretary-General, Madrid, Spain. Dr. Burton Lee Thorpe, Assistant Secretary, 3605 Lindell Boulevard, St. Louis, Mo.

AMERICAN BROTHERHOOD OF CEMENT WORKERS. San Francisco, Sept. 14-18. F. O. Gengenback, General President and Organizer, 646 West Sixty-seventh Street, Chicago, Ill. Henry J. Ullner, Secretary-Treasurer, 705 Clunie Building San Francisco.

NORTHERN CALIFORNIA PEACE SOCIETY. San Francisco, Oct. 21, 22. Robert C. Root, Secretary, 2218 Durant St., Berkeley, Cal.

EDUCATIONAL CONGRESSES.

INTERNATIONAL CONGRESS OF EDUCATION. Oakland, Aug. 16-28, inclusive. Dr. David Starr Jordan, President, Sanford University, California. Durand W. Springer, Secretary, Ann Arbor, Mich. Dr. P. P. Claxton, Chairman Executive Committee, United States Commissioner of Education, Washington, D. C. Frederic E. Farrington, secretary, Executive Committee, Associate Professor of Education, Teachers' College, Columbia University, New York.

NATIONAL EDUCATION ASSOCIATION. Oakland, Aug. 16-28, inclusive. Dr. David Starr Jordan, President, Sanford University, California. Durand W. Springer, Secretary, Ann Arbor, Mich.

DEPARTMENTAL CONGRESS ON KINDERGARTEN EDUCATION. Oakland, Aug. 17. Miss Anna M. Stovall, President, Supervisor, Golden Gate Kintergarten Association, 560 Union Street, San Francisco. Anna I. Jenkins, Secretary, Pasadena, Cal.

DEPARTMENTAL CONGRESS ON VOCATIONAL EDUCATION AND PRACTICAL ARTS. Oakland, Aug. 17. Arthur H. Chamberlain, President, Secretary California Council of Education, Monadnock Building, San Francisco. Wilson H. Henderson, Secretary, Director of Industrial Education.

DEPARTMENTAL CONGRESS ON MUSIC EDUCATION, Oakland, Aug. 18. Lucy K. Cole, President, Supervisor of Music, University of Washington, Seattle, Wash. Herman E. Owen, Secretary, Director of Music, Public Schools, San Jose, Cal.

DEPARTMENTAL CONGRESS ON PHYSICAL EDUCATION. Oakland, Aug. 18. Baroness Rose Posse, President, President Posse Normal School of Gymnastics, Boston, Mass. May G. Long, Secretary, Supervisor Physical Training, Public Schools, Everett, Wash.

DEPARTMENTAL CONGRESS ON ELEMENTARY EDUCATION. Oakland. Aug. 20. Margaret E. Schallenberger, President, Commissioner of Elementary Schools, Department of Public Instruction, Sacramento, Cal. Mary E. Foster, Secretary, Superintendent Casa County Schools, Plattsmouth, Neb.

DEPARTMENTAL CONGRESS ON SCHOOL ADMINISTRATION. Oakland, Aug. 20, O. M. Plummer, President, Director Board of Education, North Portland, Ore. Frank M. Bruce, Secretary, Business Manager *American School Board Journal*, Milwaukee, Wis.

DEPARTMENTAL CONRESS ON SCIENCE EDUCATION. Oakland, Aug. 20. John A. Randall President, Department of Physics, Pratt Institute, Brooklyn, New York. Emma Conley, Secretary, State Inspector Domestic Science, Madison, Wis.

DEPARTMENTAL CONGRESS ON SECONDARY EDUCATION. Oakland, Aug. 23. George B. Marshall, President, Principal High School, Davenport, Ia. Claude P. Briggs, Secretary, Principal High School, Rockford, Ill., Hammond, Ind.

DEPARTMENTAL CONGRESS ON LIBRARIES. Oakland, Aug. 23. Harriet A. Wood, President, School Librarian Library Association of Portland, Portland, Ore. Lucille Fargo, Secretary, Spokane, Wash.

DEPARTMENTAL CONGRESS ON THE PROFESSIONAL SUPERVISION OF PUBLIC SCHOLS. Oakland, Aug. 24. Henry Snyder, President, Superintendent of Schools, Jersey City, N. J. Mrs. Ellor C. Ripley, Secretary, Assistant Superintendent of Schools and Practical Arts, Boston, Mass.

DEPARTMENTAL CONGRESS ON THE PREPARATION OF TEACHERS. Oakland, Aug. 24. Dwight B. Waldo, President, President Western State Normal School, Kalamazoo, Mich. Waite A. Shoemaker, Secretary, President State Normal School, St. Cloud, Minn.

DEPARTMENTAL CONGRESS ON HIGHER EDUCATION. Oakland, Aug. 26. Livingston Farrand, President, President University of Colorado, Boulder, Col. John E. Rouse, Secretary, Head of School of Education, James Milliken University, Decatur, Ill.

DEPARTMENTAL CONGRESS ON ADMINISTRATIVE PROBLEMS AS VIEWED BY CLASS-ROOM TEACHERS. Oakland, Aug. 26. Nellie Minehan, President, Vice-Principal Jefferson Street School, Milwaukee, Wis. Lydia L. Hazelton, Secretary, Teacher Public Schools, Minneapolis, Minn.

DEPARTMENTAL CONGRESS ON THE EDUCATION OF EXCEPTIONAL CHILDREN, Oakland, Aug. 26. Dr. M. P. E. Grozmann, President, Director Study and Education of Exceptional Children, Plainfield, N. J. Samuel B. Allison, Secretary, District Superintendent of Schools, Chicago, Ill.

DEPARTMENTAL CONGRESS ON RURAL AND AGRICULTURAL EDUCATION, Oakland, Aug. 27. Edward C. Bishop, President, Schools Extension Department, Iowa State College, Ames, Ia. F. L. Griffin, Secretary, Extension Service, Agricultural College, Corvallis, Ore.

DEPARTMENTAL CONGRESS ON BUSINESS EDUCATION, Oakland, Aug. 27. Reginald R. Stuart, President, Head of Commercial Department, High School, Oakland, Cal. Alvar B. Way, Secretary, Head of

VAUDEVILLE

EDWARD MARSHALL
THE CHALKOLOGIST

Desires to express his appreciation of the editorial staff of the Clipper for commenting on his act at Hammerstein's upon its merits, irrespective of his connection with another trade paper.

FAIR PLAY WILL ENDURE EVEN IN SHOW BUSINESS.

EDWARD MARSHALL.

HENRY LEWIS
IN HIS ORIGINAL NOVELTY
"A VAUDEVILLE COCKTAIL"

LEW FITZGIBBON
XYLOPHONE EXPERT
DIRECTION FRANK EVANS

NONETTE
BOOKED SOLID. Direction JENNIE JACOBS

VAUDEVILLE ROUTES
(Continued from page 16.)

Niblo's Birds, Bowdoin Sq., Boston.
Noble & Brooks, Touring Australia, indef.
Nosses, Musical (5), Pantages,' San Francisco, Pantages', Oakland, 29-April 3.
Nonette, Shea's, Buffalo.
North, Frank, & Co., Grand, Pittsburgh.
Norton, Wells & Norworth, Bijou, Savannah, Ga., 25-27.
Normandie, Natalie, Proctor's, Mt. Vernon, N. Y., 25-27.
North, Slavin & North, Cross Keys, Phila., 25-27.
O'Brien & Buckley, Alhambra, Phila., 25-27.
O'Clare, Wm. & Girls, Orpheum, Boston, 25-27.
Oddone, Columbia, Bkln., 25-27.
O'Neal & Walmsley, Bijou, Jackson, Mich., 25-27.
"$1,000 Reward," Orpheum, Peoria, Ill., 25-27.
"On the School Playground," Keith's, Cincinnati.
"One in a Million," Proctor's, Elizabeth, N. J., 25-27.
Os-Ko-Mon, American, N. Y. C., 22-24; Shubert, Bkln., 25-27.
Pantzer Duo, Orpheum, New Orleans.
Patricola, Angelo, Keith's, Washington.
Palmer & Dockmann, Proctor's, Portchester, N. Y., 25-27.
Panna, Zinka, Proctor's, Portchester, N. Y., 25-27
Palmer, Lew, Howard, Boston.
Paula, Mme., Howard, Boston.
Petrova, Olga, Keith's, Cleveland.
Pease, Harry, Lyric, Jamestown, N. Y., 25-27.
Phillips, Minna, & Co., Proctors 58th St., N. Y. C., 22-24.
Pinard, Al., Majestic, Chattanooga, Tenn.
Pipifax & Panlo, Majestic, Chicago.
Pichianni Troupe, National, N. Y. C., 22-24; Bijou, Bkln., 25-27.
Pierce & Maizee, Keystone, Phila.
Potts, Ernie, & Co., Lyric, Okla. City, Okla., 25-27; Majestic, Ft. Worth, Tex., 29-April 3.
Pollock, Milton, & Co., Majestic, Milwaukee.
Pollard, Proctor's 58th St., N. Y. C., 22-24; Proctor's 125th St., N. Y. C., 25-27.
Polzin Bros., Academy, Fall River, Mass., 25-27.
Pruit, Wm., & Co., Orpheum, Memphis.
Primrose Four, Grand, Syracuse, N. Y.
Pruitt, Bill, Prospect, Bkln.
Prout, Eva, National, N. Y. C., 25-27.
Puck, Harry & Eva, Orpheum, Bkln.
Purcella Bros., Empress, Kansas City, Mo.
Pumpkin Trio, Poli's, Scranton, Pa.
Queer & Quaint, Orpheum, Perth Amboy, N. J., 25-27; Howard, Boston, 29-April 3.
Ranf, Claude, Empress, Grand Rapids, Mich.; Palace, Ft. Wayne, Ind., 29-April 3.
Raymond & Caverly, Keith's, Cincinnati.
Raymond & Heider, Victoria, Charleston, S. C., 25-27.
Ravenscroft, Charlotte, Colonial, Erie, Pa.
Ray & Hilliard, Bijou, Jackson, Mich., 25-27.
Rayfield & Florence, Orpheum, Milwaukee.
Redfield, Rita, Academy, Norfolk, Va., 25-27.
Reynolds & Donegan, Keith's, Washington.
Rebla, Orpheum St. Paul.
Reidy & Currier, Proctor's 58th St., N. Y. C., 25-27
Reynolds, Jim, Alhambra, Phila., 25-27.
Rhoda & Crampton, Poli's, Scranton, Pa.
Ritchie, Willie, & Co., Prospect, Bkln.
Rice, Sully & Scott, Orpheum, Jacksonville, Fla.
Riegelman, Mabel, Majestic, Chicago.
Riggs & Witchie, Hudson, Union Hill, N. J.
Rives & Harrison, Orpheum, Sioux City, Ia.
Ring, Julie, & Co., Proctor's 23d St., N. Y. C., 22-24; Proctor's 58th St., N. Y. C., 25-27;
Rice & Morgan, 7th Ave., N. Y. C., 22-24.
Rigby, Arthur, Globe, Boston, 25-27.
Robyns, Mr. & Mrs, Wm., Pantages', San Francisco, 29-April 3.
Robbins, Clint & Bessie, Tekamah, Neb., 25-27; Atlantic, Ia., 29-April 3.
Romas (7), Temple, Detroit.

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Royal Dragoons (8), Orpheum, Harrisburg, Pa.
Rochester, Claire, Orpheum, Harrisburg, Pa.
Rochezs Monks, Keith's, Phila.
Romanas (4), Orpheum, St. Paul.
Roeder's Invention, Proctor's, Troy, N. Y., 25-27.
Rose Trio, Lincoln Sq., N. Y. C., 22-24; Orpheum, N. Y. C., 25-27.
Robinson, Bill, Orpheum, Boston, 25-27.
Rose & Moon, Shubert, Bkln., 25-27.
Rose, Elsie, Orpheum, Grand Rapids, Mich.
Russell, Marie, Empress, Seattle, Wash.; Empress, Vancouver, 29-April 3.
Russell's Minstrels, Hipp., St. Louis.
Rules (2), Proctor's, Plainfield, N. J., 25-27.
Ryan & Lee, Poli's, Scranton, Pa.

BEN HARRIETTE
RYAN and LEE
"If you see us do it, it's ours"

Ryan & Tierney, Shea's, Buffalo.
Ryan & Richfield, Flatbush, Bkln., 25-27.
Salores Trio, Keith's, Louisville.
Sale, Chick, Grand, Pittsburgh.
Sabina & Bronner, Hudson, Union Hill, N. J.
Sawyer, Jocn, & Co., Columbia, St. Louis.

SANTLY & NORTON
IN VAUDEVILLE

Sampson & Douglas, Hipp., St. Louis.
Savoy & Brennan, Boulevard, N. Y. C., 22-24; Shubert, Bkln., 25-27.
Saunders & Von Kuntz, Nixon, Phila.
Schindler, George, Orpheum, Des Moines, Ia.
Schwartz Bros., Orpheum, Kansas City, Mo.
Scenes from Grand Opera, Temple, Rochester, N. Y.

MABELL ARTHUR
SHERMAN AND UTTRY

"School Days," Loew's, Rochester, N. Y.
Semon, Chas. F. Orpheum, Sioux City, Ia.
Shaw, Lillian, Royal, N. Y. C.
Shone, Hermine, & Co., Colonial, N. Y. C.
Sherman, Sadie, Loew's, Rochester, N. Y.

MAY SHELDON AND KEMP SISTERS
UNITED TIME

Shields & Rogers, Nickel, Lawrence, Mass., 25-27.
"Sierra Sunbeams," Proctor's 23rd St., N. Y. C., 22-24; Proctor's 125th St., N. Y. C., 25-27.
Slayman-Ali's Arabs, Loew's, Toronto, Can.
"Slivers," Lyric, Birmingham, Ala.
Smith, Cook & Brandon, Keith's, Cincinnati.
Smith, Willie, Delancey St., N. Y. C., 25-27.
Snyder & Roth, Proctor's, Troy, N. Y., 25-27.

Shrode and Chappelle
"DURING ONE'S LIFE"
LOEW CIRCUIT SOLID

Solti Duo, Orpheum, Minneapolis.
Song & Dance Review, Proctor's, Troy, N. Y., 25-27.
Southern, Jean, Palace, Phila., 25-27.
Somers & Gill, Empress, Cincinnati.
Spinette Quintette, Majestic, Milwaukee.
Sprague & McNeese, Shea's, Toronto, Can.
Starrett, Howard S., Jr., Ziegfeld's Follies of 1914, indef.
Stanley, Mae, Patricia, Vancouver, Can., indef.

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Stewart, Winifred, Apollo, Janesville, Wis., 25-27.
Stone, Louis, Royal, N. Y. C.
Stone & Hughes, Orpheum, Des Moines, Ia.
Stoddard & Hines, Lyric, Richmond, Va., 25-27.
Stebbins, Si & Mary, Piedmont, Charlotte, N. C., 25-27; Victoria, Charleston, S. C., 29-31; Bijou, Savannah, Ga., April 1-3.
Statues (5), Royal, N. Y. C.

SI & MARY STEBBINS
ORIGINAL BARNUM & BAILEY RUBES
U. B. O. Time. Direction of CLAUDE BOSTOCK

Stage Struck Kids, Lincoln Sq., N. Y. C., 22-24; Shubert, Boston, 25-27.
Stantons, The, Orpheum, Boston, 25-27.
Stembler, Sallie, & Bro., Loew's, Newark, N. J., 25-27.
Stepners (6), St. James, Boston, 25-27.
Stewart Sisters & Escorts, Globe, Boston, 25-27.
Stevens, Paul, Bowdoin Sq., Boston.
Sullys (5), Majestic, Chicago.

Sutton, McIntyre and Sutton
THE PUMPKIN GIRL
DIRECTION HARRY J. FITZGERALD

Subers & Keefe, Palace, Phila., 25-27.
Swan & Swan, Proctor's, Schenectady, N. Y., 25-27.
Sylvia, Lyric, Butler, Pa., 25-27.
Symonds, Jack, Proctor's 58th St., N. Y. C., 25-27.
Sylvester & Vance, Unique, Minneapolis.

WILBUR C. SWEATMAN
RAGTIME CLARIONETIST
Direction MAX HAYES

Tanguay, Eva, Majestic, Chicago.
Taliaferro, Edith, & Co., Grand, Pittsburgh.
Tango Elephants, Greeley Sq., N. Y. C., 25-27.
Talor & Green, Loew's, Rochester, N. Y.
Terry, Arthur & Grace, Fulton, Bkln., 25-27.
Texas Tommy Dancers, Alhambra, Phila., 25-27.
"Tenement Flirtation," Proctor's, Albany, N. Y., 25-27.
Thomson, Harry, Miles, Pittsburg, O.; Hipp., Youngstown, 29-April 3.

THURBER & THURBER
MOST UP-TO-DATE COMEDY ACT
ORIGINAL FUTURIST DANCE

Thornton, Bonnie, Majestic, Chicago.
Thompson, Jas., & Co., Orpheum, Minneapolis.
Thompson & Carter, Howard, Boston.
Timberg, Herman, Orpheum, Montreal, Can.
Tighe & Babette, Shea's, Toronto, Can.
"Tin Beds," Hammerstein's, N. Y. C.
Tracy & Norman, Bushwick, Bkln.
Troyo Troupe, Orpheum, Montreal, Can.
Troye, Dorothy, Orpheum, Kansas City, Mo.
Trevitt's Dogs, Lyric, Birmingham, Ala.
Trix, Helen, Keith's, Louisville.
Travilla Bros. & Seals, Columbia, St. Louis.
Transatlantic Trio, Bijou, Jackson, Mich., 25-27.
Tryson's Dogs, Bijou, Jackson, Mich., 25-27.
Ushers, The, Orpheum, Harrisburg, Pa.
Van, Billy, Orpheum, Jacksonville, Fla.
Van & Schenck, Maryland, Baltimore.
Van, Billy B., & Beaumont Sisters, Orpheum, Sioux City., Ia.
Vanfield, Dave, Proctor's 125th St., N. Y. C., 22-24.
Valerio, Rose, Troupe, Orpheum, Altoona, Pa., 25-27.
Vandinoff & Louie, Grand, Phila.
Victoria, Four, National, N. Y. C., 22-24; Lincoln Sq., N. Y. C., 25-27.
Vinton, Ed., & Buster, Orpheum, N. Y. C., 25-27.
Village Sexton, Liberty, Bkln., 25-27.
Vittorio & Georgetto, Wm. Penn., Phila.
Vine & Temple, Nixon, Phila.
Volunteers, The, Colonial, Erie, Pa.
Ward, Marty, Girls from Happyland Co., indef.

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Water Lillies (6), Keith's, Boston.
Ware, Helen, & Co., Alhambra, N. Y. C.
Wallenstein & Freeby, Orpheum, Kansas City, Mo.
Walsh, Blanche, & Co., Orpheum, New Orleans.
Wakefield, Willa Holt, Grand, Pittsburgh.
Warner, Genevieve, & Co., Columbia, St. Louis.
Ward Sisters, Hipp., St. Louis.
Warren & Brockway, Proctor's 23rd St., N. Y. C., 22-27; Proctor's, Elizabeth, N. J., 25-27.

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Walsh & Bentley, Columbia, Bkln., 25-27.
Walsh, Lynch & Co., Palace, Chicago., 25-27.
Wally, Richard, & Co., Alhambra, Phila., 25-27.
Ward, Clare, Bowdoin Sq., Boston.

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Watch them They do it

Weems, Walter, Orpheum, Altoona, Pa., 25-27.
Wells, Billy & Nellie, Hugh's Comedians, indef.
Weston & Leon, Orpheum, Montreal, Can.
Weston, Willie, Orpheum, New Orleans.
West, Harrison, Trio, Proctor's, Albany N. Y., 25-27.

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WEBER & ELLIOTT?

Weeks, Marion, Colonial, N. Y. C.
Weep & Cassini, Howard, Boston.
Weber, Dolan & Fraser, Colonial, Logansport, Ind., 25-27.
Wheeler, Bert, & Co., Orpheum, Bkln.
Whipple, Huston & Co., Keith's, Columbus, O.
White, Geo., Orpheum, Bkln.

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White, Carolina, Keith's, Cincinnati.
Wills, Nat, Orpheum, Bkln.
Williams & Wolfus, Orpheum, New Orleans.
Wilton Sisters, Orpheum, N. Y. C., 22-24; Liberty, Bkln., 25-27.
Wilson & Wilson, St. James, Boston, 25-27.
Wilkins & Wilkins, Empress, Cincinnati.
Willitsch & Anita, Keystone, Phila.
Wood, Britt, Keith's, Cleveland.
Woodall, Jimmie, Carthage, Tex., indef.
Wormwood's Animals, Shubert, Bkln., 25-27.
Woodford's Animals, Orpheum, Grand Rapids, Mich.
Wood, Ollie, Priscilla, Cleveland, 29-April 3.
Yeomans, George, Keystone, Phila.
Yorska, Mme., Orpheum, Minneapolis.
Zarrell, Leo, Trio, Chicago.
Zimmerman, Chas., Hammerstein's, N. Y. C.

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The Gazette Show Printing Company

MATTOON, ILL.

Circus.

BEN ROSENTHAL DEAD.

Ben Rosenthal, familiarly known as "Big Ben" died at his residence in Chicago, March 16, after a brief illness of typhoid-pneumonia.

At the time of his demise, Ben Rosenthal was affiliated with F. M. Barnes, Inc., Chicago, as special traveling representative.

He was a Mason and an Elk. The funeral services were held from Furth's Undertaking Chapel, thirty-fifth Street and Grand Boulevard, Chicago, March 22.

THE following advance agents have reported for the first car of the Barnum & Bailey Circus: W. Scott, Wm. J. Lashan, T. Buck, F. Ross, S. Canby, F. Buck, C. Parker, F. Spuvie, J. Hester, C. Madden, S. Lindwall, J. King, F. Wilson and J. Gregg. The next call of the agents will be March 26.

THE KIT CARSON RANCH effects were sold at auction, at Chicago, 20.

H. H. HELLAND, the Jew clown, who was with the Ringling Circus last season, visited his friends at Elgin, Belvedere and Rockford, Ill., last week. He expects to be with Ringling Bros., in the same capacity this season, opening at the Coliseum, in Elgin, April 17, for a week's stand.

A SPECIAL musicale was given at the factory of the Pneumatic Calliope Co., in Bloomfield, N. J., Friday, 19, on the new calliope constructed for the Barnum & Bailey Show. Many show folk attended. It is the largest air calliope in the world, and was operated by two players.

FRED A. YOUNG, formerly well known as a clown, died at 265 Vermont Avenue, Providence, March 20.

G. A. GAGG, of Terre Haute, Ind., private secretary to Crawford Fairbanks, who recently acquired the controling stock of the Hagenbeck-Wallace Circus, and who, at a meeting of the stockholders, was elected secretary and treasurer, leaves the early part of April to assume charge of his duties. Show opens at Cincinnati, O., April 24.

HEINZ & BECKMAN SHOWS.

The finishing touches are being put on the H. & B. show equipment, at the East St. Louis, Ill., Winter quarters and when the gong strikes on April 10, everything will be in readiness for the opening. The rolling stock, according to all reports reaching THE CLIPPER, is superb. An addition of two sleepers, leased from John B. Warren, was made last week. Decatur, Ill., will be the next stand following the opening week in East St. Louis.

DAVID G. POLLOCK CALLS.

David G. Pollock, the "Overall King" was a welcome caller at the Western Bureau of THE CLIPPER, in Chicago, Friday 19. He attended a meeting of garment makers in Chicago and left 20 for Toledo and thence to New York, to close a government contract for Khaki equipment.

J. C. McCAFFERY RETURNS.

J. C. McCaffery, who will have the privileges with one of the big carnival organizations, has returned to Chicago after a scouting trip in the Northwest, where he found conditions promising. The crop outlook in the wheat country is immense.

Burlesque

REVIVES CAKE WALK.

Manager Fred Waldman, of the Murray Hill, New York, announces an old fashioned Southern Prize Cake Walk for Wednesday night 24. The Be Lemians are there this week.

THE GOLDEN GATE GIRLS.

Eng. Cushman, of the Cushman-Loder Musical Comedy Co., on learning that Chas. E. Taylor would put out the Golden Gate Girls Co., informs us that he has been using this title for his musical comedy company for the past six months.

CORTELLI FOR DODY.

Tony Cortelli replaces Sam Dody with the "Million Dollar Dolls," at Atlantic City, N. J., March 29. The show plays entire Holy Week at the Nixon, Atlantic City.

ATTENTION—LEW GOLDEN.

I am in possession of information of value to Lew Golden, formerly Jew comedian with Hugh Shutt's Show, and if he will address D. J. Fox, NEW YORK CLIPPER correspondent, 1414 Frick Bldg., Pittsburgh, Pa., he will learn something to his advantage.

GIRL IN BLUE AGAIN.

Millie De Leon, appearing at the Majestic, and Zamar, at the Columbia, Indianapolis, Ind., last week, were arrested on a charge of indecent evolution in dancing, were acquitted by a jury in Justice Maholm's Court there, last week.

THE BON TON book will be used over the gunex wheel next season. Jack McGee will be featured with the show, and will take Bert Baker's role. Baker will star in a new book of his own.

BILLY "SLIDING" WATSON did the largest business the Palace, Baltimore, has seen so far this season.

EDDIE JERMON has discovered the Mysterious Miss Parr, who will probably be seen in the prima donna role of one of his shows.

A. J. KENDALL, formerly agent for the Watson Show, has forsaken burlesque and is spending his time perfecting several patents of his own. He invented the automatic fountain used in "High Jinks," and one of his other successful patents is a new cap for talcum bottles.

DAN GUGGENHEIMER, manager of Watson's Orientals, is sailing along finely, and has got a good deal of money for the show so far this season. He is one of the livest and most up-to-date managers in burlesque.

THE old Empire Wheel, which, not so many years ago, was very powerful, may come into the limelight again next season. They already have twenty-two houses, and are making arrangements for ten more. They have the words of many prominent Columbia magnates to have shows over their wheel. It will work East and West of Chicago, where their main office will be located.

BILLY "BEEF TRUST" WATSON has re-engaged Jules Jacobs, as Dutch comedian of his Oriental company, for next season.

BURLESQUE ROUTES.

Columbia Wheel.

Al. Reeves Show (Irving Engle, mgr.)—Gayety, Detroit, 22-27, Gaiety, Toronto, 29-April 3.
American Beauties (Lou Epstein, mgr.)—Star, St. Paul, 22-27; Gayety, Milwaukee, 29-April 3.
Broadway Girls (Bob Gordon, mgr.)—Gayety, Omaha, 22-27; lay off 29-April 3; Minneapolis, 5-10.
Behman Show (Jack Singer, mgr.)—Olympic, Cincinnati, 22-27; Empire, Toledo, 29-April 3.
Bon Tons (Frank McAleer, mgr.)—Empire, Toledo, 22-27; Star & Garter, Chicago, 29-April 3.
Big Jubilee (Maurice Jacobs, mgr.)—Orpheum, Paterson, 22-27, Empire, Hoboken, 29-April 3.
Ben Welch's Own Co. (Harry Shapiro, mgr.)—Empire, Bkln., 22-27; New Haven & Bridgeport, 29-April 3.
Beauty Parade (Ed. Schaefer, mgr.)—Gayety, Buffalo, 22-27; Syracuse & Utica 29-April 3.
Bowery Burlesquers (Bob Cohen, mgr.)—Empire, Hoboken, 22-27; Empire, Brooklyn, 29-April 3.
Billy Watson's Big Show (Billy Watson, mgr.)—Gaiety, Minneapolis, 22-27; Star, St. Paul, 29-April 3.
Carnation Beauties (Sam Robinson, mgr.)—Casino, Phila., 22-27; Palace, Baltimore, 29-April 3.
College Girls (Max Spiegel, mgr.)—Imperial, St. Louis, 22-27; Gaiety, Kansas City, 29-April 3.
Dreamland Burlesquers (Bob Travers, mgr.)—Hurtig & Seamon's, New York, 22-27; Orpheum, Paterson, 29-April 3.
Follies of the Day (Jack McNamara, mgr.)—New Haven & Bridgeport 22-27; Westminster, Providence, 29-April 3.
Golden Crook (James C. Fulton, mgr.)—Gayety, Toronto, 22-27; Gayety, Buffalo, 29-April 3.
Gaiety Girls (Jacobs & Jermon, mgrs.)—Palace, Baltimore, 22-27; Gayety, Washington, 29-April 3.
Ginger Girls (F. W. Chipman, mgr.)—Gayety, Pittsburgh, 22-27, Star, Cleveland, 29-April 3.
Globe Trotters (Wash Martin, mgr.)—Englewood, Chicago, 22-27, Gayety, Detroit, 29-April 3.
Gypsy Maids (Wm. V. Jennings, mgr.)—Albany and Hartford 22-27, Gaiety, Boston 29-April 3.
Girls of the Moulin Rouge (Hurtig & Seamon, mgrs.)—Westminster, Providence, 22-27, Casino, Boston, 29-April 3.
Gay New Yorkers (Jake Goldberg, mgr.)—Star & Garter, Chicago, 22-27, Englewood, Chicago, 29-April 3.
Girls from Happyland—Miner's Bronx, New York, 22-27, lay off 29-April 3, Empire, Newark, 5-10
Happy Widows (Fennesy & Heck, mgrs.)—Columbia, New York, 22-27, lay off 29-April 3, Casino, Bkln., 5-10.
Honeymoon Girls—Gaiety, Boston, 22-27, Hartford and Albany 29-April 3.
Hastings' Big Show (Harry Hastings, mgr.)—Hartford and Albany 22-27, Miner's Bronx, New York, 29-April 3.
Liberty Girls (Alex. D. Gorman, mgr.)—Casino, Boston, 22-27, Columbia, New York, 29-April 3.
Love Makers (W. M. Leslie, mgr.)—Star, Cleveland, 22-27, Olympic, Cincinnati, 29-April 3.
Million Dollar Dolls (Ira Miller, mgr.)—Empire, Newark, 22-27, Nixon, Atlantic City, 29-April 3.
Prize Winners (A. Pearson, mgr.)—Gayety, Kansas City, 22-27, Gaiety, Omaha, 29-April 3.
Roseland Girls (Walter Greaves, mgr.)—Casino, Bkln., 22-27, Hurtig & Seamon's, New York, 29-April 3 (close).
Rose Sydell's (Harry Thompson, mgr.)—Columbia, Chicago, 22-27, Imperial, St. Louis, 29-April 3.
Rosey Posey Girls (P. S. Clark, mgr.)—Lay off 22-27, Casino, Bkln., 29-April 3.
Social Maids (J. J. Lieberman, mgr.)—Lay off 22-27, Empire, Newark, 29-April 3.
Sliding Billy Watson (B. M. Rosenthal, mgr.)—Gaiety, Washington, 22-27, Gayety, Pittsburgh, 29-April 3.
Star & Garter (Frank Weisberg, mgr.)—Gaiety, Milwaukee, 22-27, Columbia, Chicago, 29-April 3.
Trocaderos (Frank S. Pierce, mgr.)—Lay of 22-27, Minneapolis 29-April 3
Winning Widows (Louis Gilbert, mgr.)—Gayety, Montreal, 22-27, Albany and Hartford 29-April 3.
Watson Sisters' Co. (Max Spiegel, mgr.)—Syracuse and Utica 22-27; Gaiety, Montreal, 29-April 3.

Columbia Wheel—Added.

Auto Girls (Teddy Simonds, mgr.)—Empress, Columbus, 22-27, Empire, Cleveland, 29-April 3
Big Review (Henry P Dixon, mgr.)—Empire, Cleveland, 22-27, Victoria, Pittsburgh, 29-April 3.
Bohemians—Murray Hill, New York, 22-27, Star, Bkln., 29-April 3.
Beauty, Youth and Folly (Louis Stark, mgr.)—Star, Scranton, 22-24, Binghamton and Schenectady 29-April 3.
Big Sensation (Morris Wainstock, mgr.)—Star, Bkln., 22-27, Trocadero, Phila., 29-April 3.
City Sports (R. E. Patton, mgr.)—Victoria, Pittsburgh, 22-27, Penn Circuit 29-April 3.
Cracker Jacks (Charles Falke, mgr.)—Penn Circuit, 22-27; New York 29-April 3.
Cherry Blossoms (Maurice Jacobs, mgr.)—Buckingham, Louisville, 22-27; Standard, Cincinnati, 29-April 3.
City Belles—Cadillac, Detroit, 22-27; Empress, Ft. Wayne, 29-April 3.
Charming Widows—Birmingham and Schenectady 22-27; Corinthian, Rochester, 29-April 3.
Follies of 1920 (Lew Talbot, mgr.)—Standard, St. Louis, 22-27; Century, Kansas City, 29-April 3.
Follies of Pleasure (Rube Bernstein, mgr.)—lay off 22-27
Fay Foster Co. (Joe Oppenheimer, mgr.)—Academy, Jersey City, 22-27.
French Models (Dick Zeisler, mgr.)—Springfield 22-24, lay off 29-April 3.
Girls of the Follies (H. M. Strouse, mgr.)—Gayety, Chicago, 22-27; Columbus, Indianapolis, Ind., 29-April 3.
Gay Widows (Louis J. Oberworth, mgr.)—Star, Toronto, 22-27, Savoy, Hamilton, 29-April 3.
Girls from Joyland (Sim Williams, mgr.)—Savoy, Hamilton, 22-27; Cadillac, Detroit, 29-April 3.
Garden of Girls (Louis Gerard, mgr.)—Standard, Cincinnati, 22-27.
Gay Morning Glories (Jack Glines, mgr.)—Century, Kansas City, Mo., 22-27; lay off 29-April 3.
Hello, Paris (Wm. Roehm, mgr.)—Olympic, New York, 22-27, Academy, Jersey City, 29-April 3.
High Life Girls (Frank Calder, mgr.)—Grand, Boston, 22-27, Manchester, N. H., and Worcester, Mass., 29-April 3.
High Rollers—Gayety, Baltimore, 22-27, Philadelphia 29-April 3.
Heart Charmers (Dave Gondron, mgr.)—Gayety, Phila., 22-27.
Mischief Makers (F. W. Gehardy, mgr.)—Lay off 22-27, Gaiety, Chicago, 29-April 3.
Monte Carlo Girls (T. Sullivan, mgr.)—Empress, Fort Wayne, 22-27, Haymarket, Chicago, 29-April 3.
Orientals (Billy Watson, mgr.)—Trocadero, Phila., 22-27, Scranton, Pa., 29-31.
September Morning Glories (Asa Cummings, mgr.)—Atlantic City 22-24, Trenton 25-27, Gayety, Bkln., 29-April 3.
Tango Girls (Chas. K. Taylor, mgr.)—Manchester, N. H., 22-27, New York 29-April 3.
Tango Queens (E. E. Daly, mgr.)—Haymarket, Chicago, 22-27, Standard, St. Louis, 29-April 3.
Taxi Girls—Gaiety, Bkln., 22-27.
Tempters (Gus Kahn, mgr.)—Columbia, Indianapolis, 22-27, Buckingham, Louisville, 29-April 3.
Trans-Atlantics (Chas. Donohue, mgr.)—Howard, Boston, 22-27, Grand, Boston, 29-April 3.
Uncle Sam's Belles—Perth Amboy 22-24, South Pethlehem 25, Easton 26, Gayety, Baltimore 29-April 3.
Zallah's Own Show (John Eckhardt, mgr.)—Corinthian, Rochester, 22-27, Star, Toronto, 29-April 3.

PENN CIRCUIT.

Beaver Falls, Pa.—Monday.
McKeesport, Pa.—Tuesday.
Greensburg, Pa.—Wednesday.
Mishler, Altoona, Pa.—Thursday.
Orpheum, York, Pa.—Friday.
Academy, Reading, Pa.—Saturday.

THE HAPPY WIDOWS.

This Fennesy & Herk attraction, this week at the Columbia, New York, includes Jos. K. Watson, Will Cohan, Helen Van Buren, Irving Hay, Fay O'Dell, Margie Catlin, Howard Hall, Harry Young, Mickey McGarry and Elsie Smith.

The show will be fully reviewed in our next issue.

CARNATION BEAUTIES NOTES.

Sam Robinson, manager, was admitted to membership and initiated in the N. Y. Lodge, No. 1, B. P. O. Elks, last week.

Bob Raymond, of the City Comedy Four, has had a tough season. After fighting throat trouble for some time, he has had the misfortune to be stricken with typhoid pneumonia. He is now in the hospital and it is reported there is no hope for his recovery.

Several members of the company attended the White Rats Ball last week, and had an enjoyable time.

Polly Aaronson will soon commence rehearsals of the new lion act, to be presented in vaudeville at the close of the season, in which he will be assisted by Cora Rogers.

Anna Kent closed at Newark to go into a vaudeville act with Willard Kent, entitled "Miss 318."

Philip Dalton and Mrs. Dalton (formerly Nan Russell) have engaged a bungalow at Rockaway Beach for the Summer, adjoining the Robinson Cottage.

Low Spooler was royally entertained at Newark by the St. Cecile Lodge of Masons, as the guest of Mr. Miller.

Lillian Lawrence and Dolly Edwards will become picture theatre treasurers at the close of the season.

JOE SCHOERING'S BIRTHDAY PARTY.

On Wednesday night, March 17, at the Quincy House, Brooklyn, a large birthday party was given to Joe Schoering by his wife, Julia. It was a merry gathering of vaudeville and burlesque folk.

The fun started at 12 o'clock, when supper was served, with lots of good eats and plenty of the German disturber. Among those present were: Florence Talbot, of the Million Dollar Dolls; Otto Dietler, Irving Chappelle, Thomas McDonnall, Pittsburgh Polly Arronson, Al Linde, Billie Periano, Marion Mallowee, Chas. Gardner, Julius Wall, Chas. Yenke, Mrs. William Casey, Loretta Casey, John Edwards, Mr. Hull, Julius Maurer, Jack Crawford, Joe Lyons, Chris. Newman, L. Schmidt, Thomas Clayton, Pete Mitchell, Louis Mertz, Tom Lalasko, Tom Getzner, Gertrude Madden, Miss Clark, Andy Byrnes, Geo. Schmidt, H. J. Freetmann, Mae Mack, Mildred Doyle, Bessie Tucker, Bertha Knox, Rita Loraine, Lottie May, Anna Hills, Stella Gibson, Beulah Kennedy, Mae Carlin, Pearl Burns and Helen Patten.

ARMSTRONG AND ODELL are making arrangements to finish the season in vaudeville. Tommy was just operated for an ailment with his throat.

SAM DODY will be featured in a big vaudeville act, produced by Max Hart. Lewis is undecided whether he will remain in burlesque or not next season.

BABE FORRESTER left J. Theo. Murphy's Company last week and returned to Washington, D. C. Her place was taken by Gale Montana.

THE PAT WHITE Big Jubilee Show will close at Albany, N. Y. six weeks hence.

ETTA WOODS was the added feature at the Academy, Pittsburgh, last week. Her physical culture exhibition is well done.

JOHN C. McCORMICK has succeeded Jimmy Morris, who resigned owing to illness, ahead of "Uncle Sam's Belles."

NELLIE FLORIDE is reported to be dying at 1913 Warren Avenue, Chicago.

CLARE EVANS has joined the Grand Opera House Stock in Brooklyn.

EDDIE GORDON has joined the Pat. White Show as leader.

ZELLA RUSSELL AND HARRY K. MORTON will sail again next season under the Jacobs and Jermon ensign.

CYCLING is the added attraction at Miner's Bronx with The Girls from Happyland this week, including racing by George Cameron, Harry Kaiser, Jas. Papesca and Elmer Collins.

FANNIE VEDDER, of the City Sports is referred to in the *Columbus Evening Post* of March 11, as being unable to wear all her jewels at once, and as being the "richest woman on the burlesque stage." Great, isn't it!

JOE HURTIG is on a tour of inspection of the Hurtig and Seamon houses. They will shortly open another house in Toledo, O.

THE MILLION DOLLAR DOLLS will fill an extra week at the Columbia, Chicago, closing the season there May 22.

ROBERT MANCHESTER, of Painesville, O., was in New York last week.

FRANK WARD, who left the Gayety Girls last week, played the Riverside Theatre the last half, and more than made good. He received a route immediately upon showing his act.

LEO STEVENS is making plans to open over the U. B. O. route until his new show opens.

JOE ENNIS, agent of the Casino, Phila., is up on a visit to Abe Miers. Ennis was royally welcomed back on Broadway, and will be missed when he returns to the theatre.

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BEN WELCH has captured a prize winner by signing up Lillian Traverse, former prima donna of Anderson's Gayety Co., San Francisco, as prima donna of his show for next season. This is Miss Traverse's first visit to the East, and it will be her first appearance in burlesque.

HARRY ROGERS, for years with Remick, is now producing acts, shows and tabloids in conjunction with Jack Pottadam and Joe Bearman. He will probably do the producing for Jacobs & Jermon for next season.

FRED IRWIN went on last week to join Gus Hill's "Bringing up Father" company as manager.

THE ONE GREAT CRY

of the present day is not for bread—or work—or peace. It's for new material—yes, that's it—NEW COMEDY MATERIAL. Managers shout—audiences shout—EVERYBODY shouts . . . GIVE US SOMETHING NEW. I am ready to answer the call of with that up-to-date encyclopedia of original fun

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THE NEW YORK CITY THEATRES

CONTINUED ATTRACTIONS.

ASTOR—George M. Cohan and William Collier, in "Hello, Broadway," thirteenth week.
BELASCO—Frances Starr, in "Marie-Odile," ninth week.
CANDLER—"On Trial," thirty-second week
COMEDY—"The White Feather," seventh week.
CASINO—"Experience," twenty-second week; eleventh at this house.
CORT—"Under Cover," thirty-second week.
COHAN—"It Pays to Advertise," twenty-ninth week.
EMPIRE—Ethel Barrymore, in "The Shadow," ninth and last week.
ELTINGE—"The Song of Songs," fifteenth week.
FORTY-FOURTH STREET—Emma Trentini and Clifton Crawford, in "The Peasant Girl," fourth week.
FORTY-EIGHTH STREET—"The Law of the Land," with Julia Dean, twenty-seventh week.
FULTON—"Twin Beds," thirty-second week.
GAIETY—Ruth Chatterton, in "Daddy Long-Legs," twenty-sixth week.
GLOBE—Montgomery and Stone, in "Chin-Chin," twenty-third week.
HUDSON—Douglas Fairbanks, in "The Show Shop," thirteenth week.
HARRIS—Margaret Illington, in "The Lie," fourteenth week.
KNICKERBOCKER—"Fads and Fancies," third week.
LONGACRE—"Inside the Lines," sixth week.
LITTLE—"A Pair of Silk Stockings," twenty-third week.
LYRIC—"The Only Girl," twenty-first week; nineteenth at this house.
LYCEUM—Elsie Ferguson, in "Outcast," twenty-first week.
MAXINE ELLIOTT'S—Phyllis Neilson-Terry, in "The Adventures of Lady Ursula," fourth and last week.
NEW AMSTERDAM—"Watch Your Step," with Mr. and Mrs. Vernon Castle and Frank Tinney, sixteenth week.
PUNCH AND JUDY—"The Clever Ones," ninth week.
PLAYHOUSE—"Sinners," twelfth week.
PARK—"Polygamy," seventeenth week; thirteenth at this house; preceded by "The Dickey Bird," fifth week.
REPUBLIC—John Barrymore and Jane Grey, in "Kick In," twenty-third and last week; nineteenth at this house.
SHUBERT—"To-Night's the Night," fourteenth and last week.
WINTER GARDEN—"Maid In America," sixth week.
WALLACK'S—Lillian McCarthy and Granville Barker, in "Androcles and the Lion" and "The Man Who Married a Dumb Wife" (first three days), ninth week; "A Midsummer Night's Dream" (last three days of week), sixth week.

PROCTOR'S FIFTH AVE.

(WM. H. QUAID, MGR.)

"A Child of the Prairie," a two reel Selig drama, opened the show 19.

Walter Hale and Banjo Maids, fourteen minutes, is a very pretty and neat musical act. The four women and one man entertain in an artistic manner. The harp player is very good. "The Evolution of the Banjo" is a good idea and the slides are interesting. The "Long Way from Home" number is pretty. They closed with a medley of popular songs. Three bows.

Evans and Wilson, eighteen minutes, in one. The act should be cut down about six minutes. The material is good and is well presented. The woman makes entrance in a baby carriage. Songs: "Back to Carolina," "I Want a Husband" and "What Would I Do Without You?" Three bows.

The Five Mackies, two girls and three men, have an entertaining Scotch act. The bagpipe playing and the dancing is excellent. Singing is good. The sword dance by man and woman is clever. The "Roaming In the Gloaming" number is good. The medley of Harry Lauder's songs pleased. "It's a Long Way to Tipperary" sounded very inspiring on the bagpipes. Four bows and encore.

Murry Livingston and company, twenty-two minutes, in three. This act could play on any bill and be a hit. (New Acts.)

Van Bros.' comedy is plentiful. The patter and cross-fire lines are delivered with a punch. The eccentric boob and the straight are both good actors. The zither and the saxophones were played well. An act that will go on any bill. Three bows.

Fletcher Norton and Maud Earl have one of the prettiest and most refined acts. A good looking couple and their graceful dancing is presented in a little different style. They sang "Just a Little Bit," "Tango Girl," a beautiful number; a coster song, "Oh Love," and closed with a specially written number. The girl makes entrances from frame in back of curtain. The costumes are beautiful. They closed with a medley of all the up-to-date dances. Eight bows.

Marie Fenton, fourteen minutes, in one, makes a pretty single. She possesses looks, voice and personality, and knows how to put a song over. She was a big hit. She wears four beautiful gowns. She sang "Rufus Rastus' Ragtime Band," "She's Fishing All the Time," "Love Me or Leave Me Alone," "The Ford Rambled Along" and "I'm Going Back to the Farm." Seven bows and an encore.

Robbin's elephants, eight minutes, full stage. Robbin's two elephants are exceptionally well trained and present a most interesting act. It is an excellent act and received four bows.

The second episode of the "Black Box" closed the show. *Myles.*

Proctor's Fifty-eighth Street (John Ruck, mgr.)—Bill for March 22-24: Pollard, Mack, Albright and Mack, Paul Warren and company, Dunn and Stevens, Morris Golden and "Sweetie," Minna Phillips and company, Ed. Gray and Whirling Azenias. For 25-28: Wilfred Du Bois, Vera Hall, Julie Ring and company, Reidy and Currier, Jack Symonds, Al. Lewis and company, Desmond Sisters, and the Two Carlos.

Hurtig & Seamon's (Louis Hurtig, mgr.)—*Dreamland Burlesquers* this week.

Proctor's Twenty-third Street (Wm. A. Matthews, mgr.)—Bill March 22-24: Wilfred Du Bois, Lyons and Cullum, Delaur Trio, Warren and Brockway, Julie Ring and company, Boothby and Everdeen, and "Sierra Sunbeams." For 25-28: Leon Hegyi, Mabel Best, Seven Mischief Makers, Mack, Albright and Mack, "Musical Chef," and Harry Cutler.

Keith's Bronx (C. Robins mgr.)—The Stock company is turning them away here.

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NEW YORK

RIVERSIDE.

(LOUIS COHEN, MGR.)

Reviewed Thursday Evening, March 18.

As usual, there was a big crowd at the Riverside to witness the bill of the last half. The big hit of the bill was made by the Six American Beauties.

Frank Ward, ten minutes, in one. This single comes direct from burlesque and made good. He has a very neat and refined act and makes a good appearance. His work with the dancing dolls was very clever. He sang Sam Bernard's "I've Got a Feeling," and imitated Bert Williams in the pantomime poker game, and was well liked. His dancing is good. Three bows.

Morris and Beasly, twelve minutes, in three. The team has a very good vehicle. There are some clever lines and the comedy is there. The man has a pleasing voice. The woman supplied most of the comedy. They sang "House Upon the Hill," "Somebody Knows" and "Susie White." They were well liked. Four bows.

"Fixing the Furnace," a Vitagraph comedy, was amusing.

Weber and Elliot, fourteen minutes, in one. Straight comes out and announces that his partner could not be ready in time. Hebrew from the audience desires his money back or to go on the stage. He chooses the latter and then they act. The boys are good and the Hebrew is legitimately funny. There is plenty of good comedy in the act and it is put across in a first class manner. They sang "When the Time Comes to Go," "Just a Little Bit of Green" and "Isador, You Must Be Leaving." Four bows.

Cobelus and Desmond, twelve minutes, in one. The act was a riot in the evening. They are a clever pair and their acrobatic dancing is remarkable. They have pleasing voices and put their songs across, but depend on their dancing to make them a hit. Five bows.

Six American Beauties, eighteen minutes, special setting, in three. Clinton and Rooney are featured with the girl act. Julia Rooney is a clever girl and can sing and dance. Clinton makes a good appearance and has a nice voice, but his attempted effeminate manners spoil his performance. While Miss Rooney was wearing evening dress, during the "Cold, Cold Winter" song, he had on street clothes. It looked badly. Miss Rooney should omit the moving picture during the middle of the act. The girls are all good looking and all have nice costumes. The act needs more comedy. They sang "Virginia Lee," "At the Ball," "My Little Baby," "My Irish Rose" and "I'm Glad My Wife's In Europe." Miss Rooney's imitation of her brother Pat was excellent. The act took six bows.

Kullervo Brothers, eight minutes, full stage. The team are very good head to head balancers. They have an interesting turn and should have no trouble in being booked. The feature trick of climbing stairs on his head is good. Three bows.

The feature picture for the last half was Marie Dressler and Charles Chaplin, in "Tillie's Punctured Romance." It was very funny. *Myles.*

"TAKING CHANCES."

Thirty-ninth Street (Messrs. Shubert, mgrs.)—*Taking Chances*, a comedy in three acts by Paul Frank and Siegfried Geyer. Translated from the German by Benrimo and Morgan. Produced by the Messrs. Shubert on Wednesday night, March 17, with this cast:

M. Van Ryck.....John Hamilton
M. Sabaroff.....Wilton Ross
M. Pascal.....Lionel Bevans
M. Clement.....Barnett Parker
Mme. Duval.....Winifred Harris
Mme. Revelle.....Viola Roach
Mme. Fournier.....Lucille Blair
Mme. Doree.....Mariela Bornefeld
Mme. Leblanc.....Louise Conti
Lucy Gallon.....Carlotta Monterey
M. Armand.....Alexander Herbert
M. Revelle.....Elwyn Eaton
M. Ardenne.....Harry J. Ashford
Marielle Blondeau.....Ivy Troutman
M. Dubois.....Carl Freybe
Pierre.....Robert Vivian
Count de Lastra.....Lou Tellegen
M. Henri Blondeau.....Dodson Mitchell
Footman.....Phil M. Sheridan
Jeanette.....Aimee Dalmores
Victor.....Walter Plinge

Guests at Party.

SYNOPSIS.

ACT I.—Garden of the Blondeau Mansion, Nice. Evening. ACT II.—The Apartment of Madame Blondeau. Ten Minutes Later. ACT III.—The Count's Apartment at the Hotel de Paris, Nice. Ten Hours Later.

Staged under the Direction of Harry Benrimo.

Lou Tellegan, who first attracted attention as leading man during Sarah Bernhardt's last American tour, appeared as a Shubert star on the above date in "Taking Chances," which was recently known as "A Charming Fellow."

It is a difficult thing to classify "Taking Chances." Its first act is comedy, its second farce, and its last a blend of comedy and drama. It is true that it borders dangerously at times upon the *risque*, but never does it become vulgar. It has its thrilling moments, but it is for the greater part full of laughs. It is safe to say that it will afford one an enjoyable evening at the theatre.

A fascinating chap calling himself the Count de Lastra presents a letter of introduction to M. Blondeau, Minister of Police at Nice. The official invites him to his wife's garden party. After the party the local bank is robbed and the Minister is called to investigate. During his absence the Count enters the bedroom of the Minister's wife and, after she had gotten over her fear, he relates to her his career of crime, although the hour is very late. In the morning the Count is arrested at his hotel by the Minister as the bank thief. The prisoner confesses his guilt, but dares the official to arrest him, for in doing so the public will learn that he spent several hours in the bedroom of the Minister's wife. Not only is the police official compelled to let the Count go, but the latter under a feeble protest, writes a letter of introduction for the Count to present to the Miniser of Police in a neighboring own, and permit the Count to play the game all over again.

Lou Tellegan, of course, played the role of the Count with charm, polish and authority. In his lovemaking scenes he was most eloquent. He has a striking and interesting personality. The role is his first attempt at farce, and he succeeded admirably. His accent is less pronounced than ever.

Ivy Troutman has the role of the Minister's wife, and it is for the most part a comedy one. Miss Troutman gave a highly satisfactory performance and won several curtain calls. Her stage work for the past few years has been on more serious lines.

Dodson Mitchell gave a splendid performance as the unfortunate Minister of Police, and Aimee Dalmores, a former Winter Garden show girl, made her dramatic debut as a maid in this piece. The role is an important one, and Miss Dalmores played it acceptably. Another good bit was furnished by Carlotta Monterey, as Lucy Gallon. The rest have nothing more than a few lines to speak.

The production is a handsome one. The second act, showing the bedroom of Mme. Blondeau, was a beautiful stage picture.

Kelcey.

SAXE'S 116th STREET.

(M. H. SAXE, MGR.)

The Hackett-Morgan Stock Company's weekly offerings are again looked upon as a feature here, the company changing its piece weekly. "Krousemeyer's Troubles," March 15-20, proved a fast, breezy little farce of forty-three minutes, in the closing spot on the program.

"Bud" (Gertrude Morgan), doing "boy," and Jennie (Ruth Mitchell), looking plumply well in short skirts as Jennie, Bud's "side-kick in pranks," were the main latter half of the comedy's title, representing the cause of "Krouse's" troubles. Miss Morgan is one of those dainty, full of "pep" little bodies whose speaking of lines, both in parts and songs, rings clear and true. Her "Cherry Tree" song was put over in gem style.

Ruth Mitchell made as mischievous and sweet a looking kiddie as Fred Hackett's comedy intended, and aided much in completing the fun to the "Troubles," while her song, "Dublin Bay," alone, and her dancing bit with Frankie James and "Eddie" Morris rounded hers out a good part.

Fred Hackett's German role was capably done.

Clifton Lyons, the dapper juvenile of the H.-M. Co., had rather a "vacation" part in this offering, but did not miss getting his applause. The patrons missed his not having a song. Joe Lyonell, whose tramp characterization was a capable as well as a big part, for the fun of it all. This boy appears in character work regularly.

Another part lacking much to do was that of Charlotte Taylor, though what there was to be derived from the role of mother of the devil, Bud, she accomplished nicely, and looked good.

Frankie James was a maid, and sang a double number with "Eddie" Morris, for "If I Was a Bee and You Were a Big, Red Rose," followed by the trio dance, joined by Ruth Mitchell, while she also led the finale number, "American Rag."

Eddie Morris "fell in right" with his audience immediately in an effeminate bookseller's part, and Sollie Kutner made a comic success of a part that might have been overlooked in other hands. The human cigar Indian, the flypaper bit and some slapstick work between Hackett, Morgan, Mitchell, Kutner and Lyons were strong laugh situations.

The vaudeville end of the show 18-20:

Denny and Boyle have a rathskeller turn, one working at piano, that stands on a footing with the good small time ones like them, and they scored very big here with a repertoire of single and double songs.

The Bruce Comedy Four, looking for the world like a quartette that has worked elsewhere under another title, sang and got a slapstick brand of comedy from the cross-tongued Charlie Chaplin and tragedian comedians of the act, in No. 3 spot, to land them a safe and dry hit at finish.

Arthur Huston's jungle set of props for comedy, assisted by a little juggling, some monkeys and perched parrots, with Huston made up as Ted Roosevelt, did well, but needs entire reconstruction to bring it up to what it used to get him.

Prince Ishmael, a Hindoo magician and illusionist, opened the show with some puzzling tricks of old type, five wriggly dancing harem girls, and two male assistants in foreign garb. The Prince is doing the threading of a dozen or more needles in his mouth, and another of passing a rod between his hands, with the thumbs "securely" tied. He also has a trunk and box-room trick to bring his harem "on" for dances. The dance numbers are poorly produced, although the girls show a "want to" spirit and look well in two changes of showy x-ray pantaloon outfits.

Zinka Panna and her concertina, a stringed instrument and two dancing "purps," to close, slide by nicely in No. 2 position, and the snapping of one of the strings of the large musical piece had proper effect.

Helen Juliette, fresh from Hugo Jansen's "Fashion Shop" turn, was No. 5 on the bill, and sang "Fatima Brown," "Bird of Paradise" and "She Keeps On Fishing." Have caught her working in better form than last Thursday afternoon's show, and showing more class in her wardrobe, an ankle-length white one being all this "peppery" girl put to work here. The crowd liked all she did, but they'd have gone further if they had seen her doing what she's capable of. *Tod.*

Palace (Elmer F. Rogers, mgr.)—The program presented this week included: Mrs. Leslie Carter, in "Zaza;" Grace La Rue, in a singing specialty; Lunette Sisters, Charlie Howard and company, Paul Dickey and company, Swor Mack, Robert Everest's Novelty Circus, Arthur Friedheim, McMahon, Diamond and Chaplaw, and the Hearst-Selig Weekly.

American (Charles Potsdam, mgr.)—Bill for March 22-24 includes: Murray's dogs, Cross and Francis, Black and White, Murray K. Hill, Wm. Lampe and company, Townsend and Murray, Six Banjo Fiends, Carson and Willard, and Maestro.

Hammerstein's (Loney Haskell, mgr.)—Bill week of March 22: Harry and Burt Morrisey, the Three Vagrants, Mr. and Mrs. Jack McGreevy, Murphy and Lawrence, Claudius and Scarlet, Cecil Cunningham, the Cansinos, Hearn and Ely, Lillian Lorraine, Comfort and King, and Charles Zimmerman.

Colonial (Wm. Wood, mgr.)—Bill March 22-27: Gertrude Hoffmann and company, Hermine Shone and company, Donahue and Stewart, Marion Weeks, Leo Beers, Eddie Carr and company, Elliott and Mullen, and Queenie Dunedin.

Standard (Harry L. Cort, mgr.)—Margaret Anglin is appearing in "Lady Windermere's Fan." She changes the bill to "As You Like It" on Saturday matinee, but returns to "The Fan" in the evening. Next week, "The Trail of the Lonesome Pine."

Bronx Opera House (Maurice Silverman, acting mgr.)—Raymond Hitchcock, in "The Beauty Shop," is this week's attraction. Next week, "The Bird of Paradise."

Keith's Alhambra (Percy Young, mgr.)—Bill this week: Helen Ware and company, Belle Baker, "Neptune's Garden," Josie Heather, assisted by Henry Marshall, "Eloping," Stewart and Donahue, Eddie Carr and company, Ed. Marshall, and Meyakos Sisters.

Keith's Royal (C. C. Egan, mgr.)—This week's bill: Lillian Shaw, Laddie Cliff, The Misses Campbell, Long Tack Sam company, Bert Leslie and company, Beaumont and Arnold, Five Statues, and Louis Stone.

Miner's Bronx (E. C. Miner, mgr.)—Business is good here. For this week, "The Girls from Happyland."

Hurtig & Seamon's (Louis Hurtig, mgr.)—This week, "Dreamland Burlesquers."

West End (Bonstelle & Harrison, mgrs.)—Good houses. The stock offer "The Misleading Lady" this week.

Proctor's One Hundred and Twenty-fifth Street (Grant Lafferty, mgr.)—Bill 22-24: Minna Phillips and company, Louis Stepps Trio, Dunn and Stevens, Three Livingstons, Mabel Best, Al. Lewis, Reidy and Currier, Desmond Sisters, Musical Sheft, Dan Vamfield, "Black Sheep," Azella Fontaine, and others.

Proctor's One Hundred and Twenty-fifth Street (Grant Lafferty, mgr.)—Bill March 22-24: Azella, Fontaine, Desmond Sisters, Hal Merritt, "Black Sheep," May Melville, Reidy and Courrier, "Musical Chef," Al. Lewis company, and Dave Vanfield. For 25-28: Pollard, Louise Ferrara, Delaur Trio, Pearl Lloyd, Doris Hardy and company, Ed. Gray, "Sierra Sunbeams," Harry and Burt, Gordon, and Leroy and Lane.

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THEATRES PRESENTING SPECIAL FEATURE FILMS.

BROADWAY—This week, "Gretna Green."
EIGHTY-FIRST STREET—Last half of week, "A Gentleman of Leisure."
HIPPODROME—"The Heart of Maryland," indefinite.
LIBERTY—"The Birth of a Nation," indefinite.
PRINCESS—"Through Central Africa," indefinite.
STRAND—"Are You a Mason?" this week.
VITAGRAPH—"The Juggernaut" and "Lifting the Ban of Coventry," indefinite.
WEBER'S—Sir Douglas Mawson's picture of the Antarctic Regions, indefinite.

Brooklyn, N. Y.—Academy (F. O. Edsall, mgr.) concerts, musical entertainments, lectures, etc. E. M. Newman travel talks every Wednesday. Metropolitan Opera Co. March 30, John McCormack, Easter Sunday, April 4; Coast to Coast Central Africa pictures 8.

MONTAUK (Edward Trail, mgr.) will reopen March 29, with Raymond Hitchcock, in "The Beauty Shop."

BROADWAY (Herbert Ascher, mgr.)—Robert Hilliard, in "The Argyle Case," this week. "Kick In" is billed for Holy Week attraction.

MAJESTIC (J. R. Pierce, mgr.)—Lew Fields' "Hanky Panky" this week. "Mutt and Jeff in Mexico" next week. "A Pair of Sixes" week of April 5.

DE KALB (I. Fluegelman, mgr.)—"It's a Long Way to Tipperary" this week. "Hanky Panky" next week.

GRAND (William Tierman, mgr.)—"The Trail of the Lonesome Pine" this week. The new Grand Opera House Players will present "Little Women" week of 29.

GAYETY (William Woolfolk, mgr.)—Taxi Girls this week.

STAR (M. J. Joyce, mgr.)—Rector Girls this week.

EMPIRE (J. H. Curtin, mgr.)—Ben Welch Show this week. Bowery Burlesquers week of 29.

CASINO (Charles Daniels, mgr.)—Roseland Girls this week. Rosey Posey Girls week of 29.

ORPHEUM (Frank A. Girard, mgr.)—Bill week of 22: El Rey Sisters, Bolger Bros., Coradini's animals, Ernest Ball, John and Winnie Hennings, Homer Miles and company, Harry and Eva Puck, Dunbar's Bell Ringers, Hickey Bros., White and Jason, Nat M. Wills, and Bert Wheeler and company.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 22: Henrietta Crosman and company, Chip and Marble, La Milo, Al. Herman, Tony and Norman, Ota Gygi, Hayward, Stafford and company, Marie Dorr, Ford and Hewitt, and Cooper and Smith.

PROSPECT (Wm. Masaud, mgr.)—Bill week of 22: Willie Ritchie and company, Clara Morton, Mrs. Eva Fay, Dainty Marie, Stuart Barnes, Annapolis Boys, Harry Fern and company, Wm. Pruitt, Bradley and Norris.

CRESCENT (Edw. F. Reilly, mgr.)—The Crescent Stock Co. present "Rebecca of Sunnybrook Farm" this week. "The Vampire" next week.

GOTHAM (Pauline Boyle, mgr.)—The Gotham Players present "Nearly Married" this week. "Fine Feathers" next week.

KEENEY'S, GREENPOINT, FLATBUSH, WARWICK, SHUBERT, COLUMBIA, COMEDY, OLYMPIC, FOLLY, FIFTH AVENUE, JONES, LIBERTY, BIJOU, HALSEY, BEDFORD, FULTON, vaudeville and pictures.

CUMBERLAND, DUFFIELD, LINDEN, MADISON, OXFORD, ROYAL, motion pictures only.

MME. EMMA CALVE, the great opera singer, will appear at B. F. Keith's Orpheum Theatre during week of March 29.

Deaths

FLORUS HAMNET (Frost), March 8.
ARCHIE MCKENZIE, March 16.
FRANK STITES, March 16.
GEORGE HARRIS, March 16.
GLADYS MONTAGUE, March 18.
HARRY GRIMM, March 12.
MRS. CLARENCE KOLB, March 5.
PRINCESS TURKAIT, March 18.
EUGENE BEAUHANAIS COOK, March 19.

WATERS BURNED OUT.

Tom Waters lost his entire show, including personal wardrobe, also his wife's, when the Douges Theatre, Myersdale, Pa., was destroyed by fire, March 18.

FIELDS AND HANSON, the veteran blackface comedy musical team, arrived in Chicago March 8, and immediately secured bookings from the U. B. O. and W. V. M. A. This was their first appearance in Chicago in eight years. They opened at the Lincoln Hipp., March 11, going to Grand Rapids, Mich., for week of 15, after which they will return to Chicago. Harvey L. Hanson was the guest of Geo. Bunnell, Mark Green and Ralph Lane, while in the city.

KATHRYN MCCONNELL, formerly of Sisters McConnell, is now doing a single which seems very acceptable, and thus far she has not lost a week. She is at the Orpheum Theatre, Milwaukee, Wis., week of March 14.

NEW VAUDEVILLE ACTS AND REAPPEARANCES

Murray Livingston and Co. (Sketch).

22 MIN., IN THREE, SPECIAL SET.

Fifth Avenue Theatre—Una Clayton has written a sure fire hit in the sketch "The Bombino" remarkably played by Murray Livingston and company. The sketch has much heart interest and is sprinkled with good comedy. The company could hardly be better.

Murray Livingston made a fine character of the Italian father. He is a clever actor. The man called "Sunny Jim" is excellent. The third man Mr. Chester is good and the daughter showed talent.

The act would be a feature on any bill.

The story: An Italian, a poor sculpture, sends his daughter to a seminary to make a real lady out of her, and deprives himself from the joys of life. The helper writes the daughter and tells her that the father is rich and is living in a mansion on Fifth Avenue, thinking that it will relieve her mind as to her father's financial conditions. The father has not enough money to perfect a patent that will make him a rich man, when a stranger appears on the scene and loans him enough money. He also has a letter to the father telling him that the daughter will be home that day. Father makes arrangements and daughter arrives, of course surprised at her surroundings, but she makes the best of them. Father is proud of her and in course of conversation tells her to keep away from neighbor's girl because she is bad. The helper is about to carry in girl's grip to her room when it drops and baby's clothes fall out. Father suspects and calls her to him. She refuses to say anything and he threatens to kill her, when the stranger comes in and says that they were legally married a year before. Happy ending and exit. The act received six curtain calls. *Myles.*

Morse and Fields (Songs).

12 MIN., ONE.

Harlem O. H. (March 18)—Ted Morse, the widely known and popular song composer, and Arthur Fields, of the ex-team of Weston, Fields and Carroll, and Weston and Fields, and lastly in vaudeville with Al. Piantadosi, were a great big success with their piano and song turn here above date, evening show.

They had No. 5 spot, and the license to all the applause that greeted their repertoire of numbers. Among the numbers used were "How Ireland Got Its Name," "Good-Bye I'm Going Back Home," which scored a big hit, "George Washington," and a medley played by Morse that took in such old favorites of his as "Bobbing Up and Down," "Dear Old Girl," "Aba Daba" and "Blue Bell," the second and last being sung (off stage) by Fields. Continuing Fields sang "Doodle Dee" and had the audience working with him for it. Ted Morse accompanies all numbers, while Fields was in excellent voice here. *Tod.*

Fitzgerald and Ashton (Songs).

11 MIN., ONE.

Harlem O. H. (March 18)—Following two after a recognized male duo of songsters, on this bill, Mabel Fitzgerald and George Ashton were a small riot with every number they used, and that took in five. Miss Fitzgerald is one of those eccentric singing comediennes with personality sticking out all over her, while she's an expert in putting over most any sort of a song. Mr. Ashton accompanied all the numbers, except a clever rube double using "He's a Devil." It went very big. For an encore, Miss Fitzgerald wound up the wee riot with "The Boy Who Stuttered and the Girl Who Lisped." There is as equal a sprinkling of comedy injected throughout the turn by the woman's business with a band of ribbon about her head of short but "nonchalant" hair, as there is melody to the turn. The big time houses should be just as easy for them as the H. O. H. for getting over. *Tod.*

Mack, Albright and Mack (Songs).

16 MIN., ONE.

Harlem O. H. (March 18)—A three man singing turn, with the two Macks doing straight, and the middle member Hebrew Comedian, clean shaven. Work hard in all numbers, but the talk for comedy needs bolstering up even for the three a days. Largest lad has the best voice (basso) and more showmanship about him than the rest. Their "dramatic" encore number is too old to expect much for it. "Chinatown" is the number that landed best here. *Tod.*

MOSE OPPENHEIMER DEAD.

CHICAGO, Ill., March 20.—The death of Mose Oppenheimer at Spokane, Wash., which occurred Thursday morning after trouble with his appendix, which required an operation, is very important to vaudeville, as he was a leading factor in the Loew Western circuit and rumor has it that Western stockholders were held in line through his influence. For the past ten years, he has been associated with John Considine in theatrical matters. He was forty-five years old and is survived by a widow and son.

At the recent meeting of the stockholders of the Loew Western circuit, a bond issue of $500,000 was decided upon to assist the Marcus Loew circuit in the present crisis. It was planned to sell these bonds among the various stockholders of the circuit. Mr. Oppenheimer's death might possibly interfere with this project.

MOTION PICTURE DEPARTMENT

HARRY ENNIS, MOTION PICTURE EDITOR.

LICHTMAN GEN. MGR. SELECT AGENCY---"HEARTS IN EXILE" TO HAVE REAL COLOR---RICHARD CARLE HAS "CAMERA FRIGHT"---BILLY REEVES IN PICTURES---FRANK STITES, AVIATOR, KILLED---B. C. WHITNEY SUES UNIVERSAL---SWAAB VERDICT REVERSED IN PHILA.---PHILA. EXHIBITORS TO PETITION FOR CENSOR'S REMOVAL---MICHIGAN'S FOUR FILM BILLS.

LICHTMAN, GEN. MGR. SELECT.

One of the most important announcements of the week is contained in the fact that Al. Lichtman, one of the best known feature authorities in the country, has been engaged by the Select Film Booking Agency, which last week began active operations, as general manager.

Mr. Lichtman was formerly sales manager of the Famous Players Film Co., having acted in that capacity from the inception of that concern until last Fall, when he severed his long connections with the Famous Players in order to organize the Alco Film Corporation.

During his association with the Famous Players Film Co., Mr. Lichtman became popularly known throughout the country as one of the ablest and most enterprising film men in the world. One of the pioneers in the feature branch of the business, and familiar with every varying phase of feature distribution and exploitation, he is, by natural aptitude and experience, peculiarly adapted to advance the financial and artistic success of the stupendous feature photo-productions to be distributed through the Select Film Booking Agency.

As announced recently, the Select Agency was organized for the purpose of booking a series of gigantic photoplays to a circuit of theatres selected according to their relative importance in their territories, and equipped to present pretentious feature film offerings for indefinite runs. This organized effort to adopt for the screen the methods in vogue in the theatrical business marks a new era in the distribution of motion pictures. The first subject to be booked through the Select is the Famous Players Film Co.'s superb photo-spectacle of Hall Caine's immortal novel and play, "The Eternal City," with Pauline Frederick.

In order to offer feature producers an incentive for the creation of unusually elaborate photoplays, for the profitable booking of which there has heretofore been no adequate means, the Select Film Booking Agency will perfect a complete organization, including competent staffs of operators, electricians, scenic artists, press agents, advance men, stage managers and carpenters, and the various other factors necessary in the operation of a fully equipped theatrical organization. This systematic force will be so conducted that it can be placed at the instant service of producers of such features as can be booked on their individual merits as regular attractions.

"The Eternal City" is now entering its fourth week of capacity business at the Chestnut Street Opera House, Philadelphia, and bookings on this greatest production of the Famous Players Film Co. are now being arranged for Chicago, Detroit and other important cities throughout the country.

"HEARTS IN EXILE" REALISTIC.

In order to get local color for the big World Film photoplay production, "Hearts in Exile," which James Young is putting on with Clara Kimball Young in the stellar role, Edwin L. Hollywood, Mr. Young's assistant, used the greatest care and ingenuity.

It was Mr. Young's desire to get real Russians rather than those of the "make-believe" sort, so instead of procuring regular extra people, Mr. Hollywood conceived the idea of scouring the East side of New York to get the special types needed for the picture. The result was amazing; the anarchists and peasants were the real thing, and unmistakable.

The same care was used in every other detail of the picture. For the Russian priests ordinary "faked-up" costumes would not do. The World Film motto is "the real thing." Accordingly Mr. Hollywood again set out on his journey, this time visiting the Russian-Greek Catholic Church in Ninety-seventh Street, New York City. He explained to the priests what he wanted, and they, taking great interest in the picture, fitted out Mr. Hollywood with a whole equipment of robes, Ikons, and last, but not least, a portrait of the Czar, which had been specially sent over from Russia for the New York church.

CARLE HAS CAMERA TROUBLES.

That the terrors of the "first night" have nothing on horrors of a debut before the motion picture camera was the opinion expressed by Richard Carle, the well known comedian, following his initial appearance in the World Comedy Stars Film Corporation pictures.

"Things ran smoothly," relates the star, "until it came around to my first entrance. All my life I have been used to dashing blithely out on a lighted stage and being greeted by a more or less enthusiastic audience. My cue came and I entered. Such an entrance it was! There stood a few men in shirt sleeves, coldly writing things on pieces of paper and calculating distances as if they were a party of engineers. The broad daylight was streaming in through the glass roof of the studio, and seated on a 'prop' bench in back of the camera were several of the other members of the company, all in their make-ups. Now, if you have been used to something as entirely different from this as the Sahara Desert is from the Pacific Ocean, you might easily be pardoned for sort of gripping things about you and losing your poise. Well, I went through that first scene with the eyes of everyone of those people out there in front boring right through me. When the scene closed at last I sank down exhausted, feeling much worse than after the most gruelling 'first night' I have ever experienced."

BILLY REEVES IN PICTURES.

Billy Reeves, widely known as "the original drunk," and one of the funniest comedy acrobats and pantomimists in the country, has joined the Lubin Company, and is to be featured in a series of popular comedies, under the direction of Arthur D. Hotaling, at the Lubin Southern studio, in Jacksonville, Fla. The Southern studio has been undergoing extensive repairs and improvements during the past few weeks, but will be re-opened next week. While the repairs were being made Hotaling came to the Philadelphia studio and made two comedies, with Reeves as the star. When Reeves came to America several years ago he made the entire country laugh with his eccentric tumbling as a drunk in "A Night In An English Music Hall," and he will long be remembered for the famous boxing match he had with Harry Watson in "The Follies of 1908." In the company that has gone South with Reeves are: Billy Potter, Charles Griffiths, Johnnie Doyle, Mary Hartwell, Amy Forrest and Amy Webb. A number of other well known comedians will join Hotaling's company later.

FRANK STITES, AVIATOR, KILLED.

Frank Stites, the aviator, was killed March 16, at Universal City, Hollywood, Cal., which is situated near the city of Los Angeles. Stites met his unfortunate death while making an exhibition flight during the exercises held in celebration of the Universal Film Co.'s official opening of their Western manufacturing plant.

The air-man had risen to a height of three thousand feet, and according to a pre-arranged plan had dropped a bomb on another aeroplane. Descending to within two hundred feet of the ground Stites encountered an air pocket, caused, it is understood, by the explosion of the bomb and subsequent destruction of the second aeroplane. The disturbance in the air caused the overturning of Stites' machine, and when he found that it was impossible to regain his equilibrium the aviator, seemingly in fear of being crushed underneath the unmanagable aeroplane, jumped to the earth. Although the aeroplane was only fifty feet from the ground when Stites jumped, the aviator never recovered consciousness and died from concussion of the brain shortly after reaching the Universal concern's hospital, nearby the exhibition field. He was thirty years of age, and leaves a wife and three children.

B. C. WHITNEY SUES UNIVERSAL.

B. C. Whitney, the Detroit theatrical manager, is suing the Universal Film Mfg. Co., in the U. S. District Court, on the ground that the film concern produced and caused to be distributed last July, a motion picture play entitled "His Wife's Family," which Whitney claims is an infringement on a play controlled by himself and Bert St. John, called "My Wife's Family." The latter play, Whitney and St. John aver, they had copyrighted at Washington, May 22, 1912.

Hence the suit. John B. Stanchfield, counsel for the Universal, entered an answer that constitutes a general denial of the plaintiffs' allegations. Mortimer Fishel, the lawyer, is representing the interests of Messrs. B. C. Whitney and Bert St. John.

SWAAB VERDICT REVERSED.

The Supreme Court in Philadelphia last week handed down a decision ordering a reversion of a verdict of $24,424 obtained several months ago by Louis M. Swaab, who conducts a film exchange, against the Vitagraph Company. The case was appealed to the higher court from the Common Pleas Courts, where Swaab was successful in reversing a replevin suit, under which the Vitagraph Company confiscated a number of his films.

The court in its decision stated that Mr. Swaab failed to prove either a general or a special conspiracy of the members of the so-called motion picture film trust, and ordered the case sent back with instructions that Swaab should receive judgment for only nominal damages and costs. This decision, it is expected, will have an important bearing on the pending suit of the government to dissolve the alleged trust, as by the Supreme Court's finding there was no general or special conspiracy against Swaab and other dealers.

TO ASK PHILA. CENSOR'S REMOVAL.

The war between the motion picture house managers and State Censor J. Louis Breitinger continues merrily on in Philadelphia. All sorts of charges are being made, and the Exhibitors' League intends to petition the Governor to remove Breitinger for alleged malfeasance of office.

That there will soon be a legal determination of the contest was indicated on the 17th, when Judge Barrett, in the Quarter Sessions Court, allowed an appeal to Charles Segal, manager of the Hippodrome, who was fined $100 last week, charged with exhibiting a film alleged to have been uncensored. This case will ultimately find its way to the Supreme Court for a final decision, but in the meantime the Exhibitors' League will continue its efforts to have the censorship act repealed.

MICHIGAN'S FOUR FILM BILLS.

There is now pending in the State Legislature in Michigan, four bills relative to the motion picture industry. The most important of these pertaining to State censorship will come up for a public hearing in a few days. It is expected that exchange men, exhibitors, etc., throughout the State will atttend.

Another bill, sponsored by Representative Demmerling, permits moving picture theatres to be operated below the street level, providing there are no obstructions near the principal entrance.

One of the really dangerous bills, should it become a law, authorizes the State fire marshal to make two inspections of movie houses yearly. The exhibitor would be required, under the provisions of this law, to pay a fee of $10 for each inspection.

The fourth bill provides for better ventilation and fire-escape provisions. It would be an excellent idea for all picture men throughout the State of Michigan to keep their attention focused on the activities of the Michigan State Legislature during the next few weeks.

LATEST IN FREAK LEGISLATION.

The very latest thing in the way of freak film legislation has been introduced in the New York State Legislature, at Albany. This measure would make it mandatory on the part of motion picture exhibitors, and also legitimate theatre managers and owners in the city of Rochester, N. Y., to provide separate seating accommodations in their houses for the sole use of women. It is left to the option of the female sex to choose the part of the house in which they desire to sit, however. If the ladies desire to sit with the gentlemen, all well and good, if not the manager, in case the bill becomes law, which is doubtfull, must provide the necessary segregated space for their accommodation.

F. P. "TESS" AN ENDURING FEATURE.

To the constant speculation anent the material life of the average film production is contributed a comprehensive and practical demonstration of the long endurance of genuine screen successes by the fact that March 20 marks the release anniversary of the Famous Players Film Company's phenomenal triumph, "Tess of the Storm Country."

When this subject was released, just one year ago, it was accepted as one of the screen's greatest dramatic achievements, as well as Mary Pickford's foremost characterization. The fact that since its release it has been a consistently popular feature and in constant demand by exhibitors throughout the world attests the belief that the life of the screen drama with genuine human appeal is unlimited.

In further corroboration of the soundness of the theory that the endurance of a film subject depends upon its merits rather than upon the methods by which it is booked, "Queen Elizabeth" and "The Prisoner of Zenda," the Famous Players first two releases, dating back to almost three years ago, are still excellent booking properties, and were recently on exhibition at several theatres in this city.

BIG "NAMES" FOR ROLFE PICTURES.

B. A. Rolfe, releasing through Metro Picture Corporation, announces the engagement of several prominent dramatic stars for appearance in forthcoming Rolfe-Metro productions.

Edith Wynne Mathison, who appeared for Charles Frohman in his production of "The Spy," in "The Blue Bird" and "The Piper" for Winthrop Ames, and who was recently chosen by the directors of the Fine Arts Theatre, Chicago, to appear in a special production of "Everyman," will appear in one of the May releases of the Rolfe organization.

Olive Wyndham, at one time playing leading roles opposite Kyrle Bellew, and later appearing in the original cast of "The Man from Home," in the role of Ethel Granger-Simpson; as Ann Lester, in the original cast of "The Only Son;" Ruth Wilson, in the Fulton Theatre production of "Chains," and as Mary, in the famous production of "What Happened to Mary," has been cast by Mr. Rolfe for the leading role in George Gibbs' highly interesting play, "The Flaming Sword." A prominent male star will, in all probability, appear opposite Miss Wyndham. "The Flaming Sword" will be staged at Rolfe's Eastern studio, and will be released the latter part of April, on the Metro program.

S. Miller Kent, famous for his work in "Raffles," makes his first screen appearance on the Metro program in Rolfe's production of Clyde Fitch's "The Cowboy and the Lady," which, in contradiction to its title, is not a typical Western play. "The Cowboy and the Lady" will be released on the Metro program April 12. Helen Case, a prominent motion picture actress, plays the leading feminine part opposite Mr. Kent in "The Cowboy and the Lady."

Valli Valli, well remembered from her excellent work in "The Chocolate Soldier" and the Shubert-Gaites production of "The Purple Road," in which she was promoted to stardom, will make her screen debut on the Metro program early in April in Mrs. Fiske's former stage success, "The High Road." Jane Grey, now playing in "Kick-In," at the Republic Theatre, and without doubt one of the best known of the younger stage stars, will appear in the Rolfe-Metro production of "Fighting Bob," which will be seen late in May.

Orrin Johnson will make his second appearance on the Rolfe-Metro program in Sir Gilbert Parker's famous play of thrills and romance, "The Right of Way," which enjoyed wide vogue on the American stage a decade ago.

Mr. Rolfe recently engaged Oscar Apfel, Lois Weber and Phillip Smalley as directors, and these, in conjunction with J. W. Noble, who is responsible for the staging of such of the Rolfe pictures as have already been seen, makes it possible to stage and release two pictures a month, which is to be the policy of the Rolfe Company since the advent of the Metro organization.

Miss Weber is now at work on "The Right of Way," in which Orrin Johnson is to appear; Apfel is working with "Cora," in which Emily Stevens makes her appearance, and Jack Noble is staging "The Flaming Sword," with Olive Wyndham.

ITALA TO JOIN PROGRAM.

The rumor, circulated recently, that the Itala Film Co.'s features would in future be circulated through one of the prominent programs, was given credence by a statement issued by Harry R. Raver, who is in charge of Itala's American interests.

"It is true that negotiations have been pending for some time with a view to securing our films for a prominent chain of offices now being operated by one of the pioneers of the film industry in this country," said Mr. Raver. "The final details of the arrangement are still unfinished, however, but the name of our future connection will be given shortly. This will not involve "Cabiria" or subsequent spectacles of similar magnitude, but only our regular output of features. We have been approached by many concerns having chains of offices who were desirous of exploiting Itala features, but have considered favorably only the firm we are now concluding arrangements with, as we desire an affiliation assuring as permanency and prestage."

It will be remembered that Mr. Raver began selling State rights for Itala films in June, 1912, and has continued releasing features regularly ever since. Sixty-four subjects were issued, representing the sale of nearly seven million feet of positive film. Over $70,000 was paid the U. S. Government in duty alone on positive prints imported.

Mr. Raver will continue as the American representative of the Itala Company, of Torino, Italy, but will handle no films from his own office except the exploitation of "Cabiria" and similar spectacles.

MARY PICKFORD WINS CONTEST.

F. P. STAR RECEIVES REMARKABLE PLURALITY.

Mary Pickford, the world's foremost motion picture star, has again proved her right to this supreme distinction by winning, with a tremendous and unprecedented majority, *The Ladies' World* Motion picture Popularity Contest, which has been conducted for the past few months, and the results of which were announced in the April number of that publication.

The enormous plurality of the Famous Players' idolized star over the other candidates enrolled in the contest, so impressed the editorial staff of *The Ladies' World*, that under the full page illustration of Mary Pickford, to which it devotes the cover page of the April issue, as a tribute to the emphatic choice of its readers, appears the line, "Mary Pickford, the Most Popular Girl in the World," and on the first editorial page of the magazine is printed one of the sincerest and most laudatory appreciations ever extended by a national publication to a stage or screen favorite.

Indeed, so unmistakable is the selection of Mary Pickford over the other contestants by the millions of readers of *The Ladies' World* that it surpasses a mere victory, and virtually approaches a personal conquest that prevents comparison with the popularity of any other actress ever known.

Excerpts from the editorial appreciation of *The Ladies' World* follow:

"Mary Pickford wins! Mary Pickford has been chosen as the world's most famous actress, both on the screen and on the stage! She has been chosen by hundreds of thousands of votes cast by her enthusiastic admirers—we almost said worshippers. * * *

"Never before has there been such a genuine and overwhelming tribute to the abilities and charm and personality of a young girl who, in the space of a few brief years, has risen to the topmost peak of her art. Not only in the United States is she known and loved, but in Canada, in war-stricken Europe, in far-off Australia and Africa, and in our neighboring republics to the South, she is acclaimed as the favorite star. Votes for her have come to us from all these places. * * *

"From the very start of the contest 'Little Mary' has been in the lead. Through the months that have passed since its beginning Miss Pickford has never been overtaken by anyone of the other charming actresses in the contest. Her supremacy has never been challenged by the other sterling actresses. Day after day, week after week, as the votes have been piling and heaping up around our busy desk, the word has been 'Mary Pickford leads.' It has been a most remarkable and extraordinary demonstration of popularity.

"If Miss Pickford had been in a contest including any less capable and lovely artistes, the result would not have been so surprising. But when one considers the character and abilities of the other contestants in the Big Six Contest, all popular motion picture stars, it is almost a proof that Miss Pickford is really in a sphere of photoplay supremacy held by herself alone."

The other candidates in the contest, in the order of their votes, were: Alice Joyce, Mary Fuller, Blanche Sweet, Clara Kimball Young and Norma Phillips. It is an amazing evidence of Miss Pickford's personal supremacy that she polled nearly half a million votes more than the next nearest contestant, her total vote being 1,147,550, with 702,500 as that of her most approximate opponent.

ALICE DOVEY. A thrilling film version of the play that stirred the emotions of two continents. In four parts. Released March 25.

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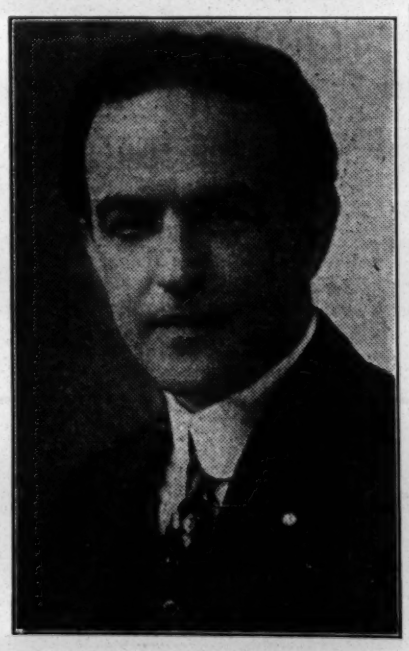

HOPP HADLEY,

Recently appointed publicity promulgator for United Film Service, Inc., knows the game from A to Z, and will undoubtedly add new laurels to his already large collection. Keep your eye on Samuel Hopkins Hadley, he's a real P. A.

FILM and SONG SLIDES

A big reduction in Film, 100 reels at 1 cent a foot, some at $3 a reel; have Western and Indian Reels, **500 Sets of Song Slides,** 50c. to $1 a set; Power's No. 5 Machine, $75; also other cheap Machines; Model "B" Calcium Machine, $20. **I also buy Film, Slides and Machines, if good. G. F. GALLOT, 16 Eighth Ave., N. Y.**

MOVING PICTURE Machines. Complete for Standard Size Film, $30.00; Moving Picture Camera Tripods, $17.00; Stereopticons complete, any style of light, $12.00; Calcium Light Jets, $2.25; Acetylene Gas Generators, $250; Arc Lamp, $1.00; Rheostats, $2.50; Moving Picture Objectives, $2.75; Moving Picture Lens Jacket, $2.25; Stereopticon Lens, any focus, 50c.; Moving Picture Machine Feed Sprockets, 55c.
L. HETZ, 302 E. 23d Street, N. Y. City

SUFFRAGISTS were stationed all over the city of Omaha, Neb., recently, selling tickets for the suffrage picture released through the World Film Corporation, "Your Girl and Mine," which was recently shown in the Omaha metropolis at the American Theatre, for four days. The following women were on duty throughout the city selling tickets: Mesdames R. von Luttgen, C. F. Ryan, Sherman Felt, J. T. Holly, Thomas Brown, Edith Ward, Mesdames Howard Ritter, H. C. Miller, James Richardson, Walter Hildreth, C. V. Warfield, A. Anderson, I. Connor, C. W. Hayes, E. S. Rood, H. C. Sumney, J. W. Hellwig, W. H. Hatteroth, I. Stone, I. A. Steere, Fannie Folsanbee, E. R. Morrow, F. J. Birss, C. S. Hartwick and George W. Covell.

THE Vitagraph Co. has purchased "The Scarlet Runner; or, The Twelve Adventures of Christopher Race," from C. N. and A. M. Williamson, the well known authors of "The Lightning Conductor" and other popular books. "The Scarlet Runner" will be released in weekly installments in the regular service of the General Film Company, in serial form. Each installment or adventure will comprise three parts, or reels. Those who are familiar with the writings of Messrs. Williamson can readily form conclusions as to the virility and intensity with which "The Scarlet Runner" will be studded, and the interest and enthusiasm they will create. Each adventure appears with more thrilling fervor and stronger dramatic action than its predecessor, working up to a tremendous and most satisfactory climax.

ANDERSON & ZIEGLER'S Lyceum, Columbus, O., will open as a motion picture theatre with "Satan Sanderson," the first release of the Metro Pictures Corporation. A magnificent stage setting, pipe organ and new projection equipment has been installed. Ten, fifteen and twenty-five cent admission prices prevail.

TIMELY PICTURE TOPICS.

BY HEX.

WILLIAM ELLIOTT.

"When We Were Twenty-One," the Famous Players Film Company's first release in April, which introduces the famous young actor-manager, William Elliott, to the motion picture public, not only possesses the distinction of presenting this popular star in his first film characterization, but includes a supporting cast which in itself is of stellar importance. Rarely has the cast of a feature film offering contained so many prominent Broadway players, one at least of whom—Charles Waldron—is a star in his own right, at present sharing the principal honors of the current dramatic success, "Daddy Long-Legs," with Ruth Chatterton. Other important stage artists who appear in support of Mr. Elliott are Marie Empress, who played an important role in "The Little Cafe;" Helen Lutrell, recently with "The Crinoline Girl;" Charles Coleman, who appeared in "The Adventure of Lady Ursula," with Phyllis Neilson-Terry, and George Backus, whose list of dramatic successes is too great to enumerate.

BERT ANGELES IN NEW YORK.

Bert Angeles has returned to New York after an absence of four months. The picture director has been out on the Coast producing "laughers" for the Kriterion Film Service, Inc.

Angeles who, in addition to having put over some excellent screen comics for the Vitagraph and other leading concerns, is one of the few motion picture directors who can and has produced musical shows as well as legitimate dramatic pieces for Broadwway managers.

Bert claims that he has something big in the picture line up his sleeve, but prefers to wait awhile before he announces his new project.

We'll have to stick around then under the circumstances, until Angeles decides to remove his coat, in order to see what the mystical sleeve contains.

GADEN FOR "UNBROKEN ROAD."

Alexander Gaden, late star of the Universal Company, has been especially engaged by the Life Photo Film Corporation to appear with Mary Nash in "The Unbroken Road."

Besides Mary Nash and Alex Gaden, who is conceded by competent judges to be a screen artist of admitted ability, Edward Roskam has secured an excellent cast for "The Unbroken Road," including Charles Graham, William Tooker and Joe Baker. The picture will be released in five reels.

H. Z. LEVINE LEAVES FOX.

Harold Z. Levine, until recently literary editor for the Fox Film Corporation, isn't any more. Mr. Goldfrap, in addition to looking after the advertising end, will handle publicity as well.

FRANK BEAL AN ECLAIRITE.

Frank Beal, a director whose experience in the photo-play producing dates back to the "early days" has joined the Eclair Company's forces at Los Angeles, Cal. He left New York last Friday and on his arrival on the coast will immediately commence the production of a series of features the Eclair Co. has had in preparation for some time past.

SILVER THREADS FOR SCREEN.

That sterling old ballad "Silver Threads Among the Gold," which has appeared in spoken dramatic form and in the guise of a vaudeville sketch, is being moulded into shape, presently, as a future screen offering under the direction of Pierce Kingsley, up at the Mittenthal studios in Yonkers, which is said to be in the Northern part of the U. S. of America.

The Photo Drama Co., of which Big Bill Steiner, one of the real pioneers of the picture business, is the executive head, stands sponsor for "Silver Threads," which will be in five reels, and boasts of a cast among which Richard Jose, the famous minstrel tenor, and Jack Ridgway, "the James O'Neill" of filmdom, are shining lights.

Jose will play his original role, and Ridgeway will portray the character of a benevolent old judge, a part which should suit the genial trouper to perfection.

STARBUCK TO EXPLOIT JUNE.

R. H. Starbuck is the latest advertising and publicity expert to be enlisted in the exploitation of "Runaway June" for the Serial Publication Corporation, a distributing adjunct of the Reliance Co. Mr. Starbuck will inaugurate a country-wide publicity campaign, utilizing the advertising pages of the best magazines in the country. He will cooperate with Phil Mindel, who has been so efficiently blowing the advance trumpets in the interests of the much sought "June."

A trip to the Panama-Pacific Exposition, now being held in San Francisco, Cal., and which will be continued until October, 1915, will be offered in conjunction with the "Runaway June" serial. Forty-eight women throughout the U. S. will be selected as the lucky recipients of the prize offer now being formulated, which will enhance the transcontinental trip with all expenses paid. Now, boys, howdja like to have been born a girl and stand a chance of winning a free trip to the greatest expo ever promulgated?

LANG BACK IN HARNESS.

Arthur J. Lang, export manager for the Nicholas Power Co., whose most interesting article on the whys and wherefores of film projection appears elsewhere in this issue, has just recovered from a rather severe illness that necessitated his absence from the Power Co.'s manufacturing plant for a period of two weeks. It seems that Arthur was eating one of his favorite Latin-American dishes in a Portuguese restaurant which he inhabits frequently in New York City, and a chicken bone got out of focus or something. The result was that a hospital trip and subsequent operation on his throat was made necessary. At any rate, the export man is now in good shape again, and still insists on boosting the *chile con carne* cookery of our South American brethren.

McGEE NOW THEATRE MANAGER.

M. W. McGee, forerly a Vitagraph and Kinemacolor producer has given up the gentle art of telling the picture player what not to do and has transferred his activities to the exhibition end of the business. McGee paid the metropolis a flying visit recently, disclosed the fact that he is now in managerial charge of the Majestic Theatre, Detroit, Mich. Maybe when he reads this out in Henry Ford's town, Mac will let us know more about his theatrical endeavors.

ELLIS AND WARDE CO-OPERATE.

Under the auspices of the School Relief Committee, Messrs. Ellis and Warde have been presenting in New York City, a series of motion picture entertainments.

"The Life of Richard Wagner," of which the firm controls the New York State rights, was shown to large audiences at the Stuyvesant High Schoool and Washington Irving High School during the week of March 15. Grand opera soloists of reputation augmented the entertaining powers of the picture.

The object of the picture entertainments in the New York schools was for the very worthy purpose of relieving the condition of school children of the unemployed. Ellis & Warde, with a laudable charitable end in view, donated the film, and services of the singers, and turned over fifty per cent. of the proceeds to the relief committee.

FIRING LINE HOT STUFF.

The Firing Line, a four page booklet issued in the interests of the World Film field force, is one of the latest additions to contemporary motion picture literature, and weekly contains some excellent advice that might well be taken under consideration by not only employees of the World Film Corporation, but all film men as well.

ANOTHER HOUSE ORGAN.

The latest addition to the numerous "house organs" published by film concerns is *Alliance Film Topics*, published by the Eastern Feature Film Company of Boston, which controls the Alliance program in New England.

The new publication, which will be issued weekly, made its first appearance March 20. It will consist of eight pages, and it is intended by Herman Rifkin, the head of the Boston house, to use this as the first salute of his advertising campaign, which will later include the various trade journals devoted to the picture industry. Well, we're ready, Herman, step lively now with the copy.

JOHN EMERSON MUTUAL STAR.

John Emerson, recently starred in "The Conspiracy," a Famous Players feature, of which he was both author and producer, has become one of the Mutual's stars. He has arrived at the Hollywood studios in Los Angeles, and begun rehearsals in an original four reel photoplay. It was prepared especially for Emerson, but the title has not yet been selected.

Emerson made his motion picture debut in "A Bachelor's Romance" and "The Conspiracy." Always noted as a sterling actor while on the speaking stage, he also scored in pictures. He is the fourth prominent actor to join the Mutual forces at Hollywood recently. All four abandoned the stage for the movies.

UNIVERSALITE KILLED IN WAR.

Henri Gachon, formerly head of the negative department of the Universal Eastern laboratories, died in France ten days ago. Gachon was wounded in a bayonet charge, and died from sepsis a week later.

He was one of the first men in the Universal organization to leave for his fatherland at the outbreak of the war, and sailed on the S. S. *Rochambeau* during the first week in August, 1914. In his company was the Count da Givenchy, a French officer of the reserves, a man well known in New York society, who had been here studying film conditions, and at the time war broke out was acting as secretary to the superintendent of the Universal Eastern factories.

Mr. Gachon was an authority in his line, and it had taken considerable effort to induce him to leave the Societe Eclipse-Radios to join the Universal forces. He had been with the former concern for six years, and with the Universal for over one year. His special study consisted in the telegraphic transmission of photography.

GOLLOMB JOINS VITAGRAPH.

Joseph Gollumb, formerly of the Universal Eastern scenario department, has joined the scenario department of the Vitagraph Co. Mr. Gollomb had been on the reportorial staffs of the *Evening World* and the *Evening Mail* and is a graduate of C. C. N. Y. and Columbia University. He has also been dramatic critic on the *Call* and has written for *Munsey, American, Harper's Weekly* and other magazines.

GOING TO DANCE AT CONEY.

Wednesday evening, April 7, 1915, the Vitagraph Company of America employees will hold their first grand annual ball at Stauch's Dancing Palace, Coney Island. This promises to be one of the biggest social events of the year. The grand march will be led by Maurice Costello and Estelle Mardo, of the Vitagraph Players. There will be dancing for silver loving cups that have been offered by different members of the Vitagraph Stock Company.

The proceeds of this affair will go towards the founding of a benevolent association.

GRIFFITH'S PICTURE A BIG DRAW.

The phenominal success of D. W. Griffith's photographic spectacle "The Birth of a Nation" at the Liberty Theatre, continues the talk of New York and the country at large. This study in motion pictures has done more to elevate its branch of art than all the things that went before and has set this form of entertainment upon a par with the best the stage offers. The offering continues at the Liberty to the biggest business of any regular $2.00 attraction now playing New York.

PLAYTER IN BISON PICTURES.

Wellington Playter, known in filmdom as a character actor of much ability, is now with the Bison company, playing leading roles opposite Marie Walcamp. Mr. Playter will be remembered for his beautiful portrayal of Menelick in the Famous Players production of "Marta of the Lowlands."

FIFTEEN QUEENS SEE STUDIO.

The fifteen female candidates for the honor of being the Los Angeles festival queen during a planned celebration in Los Angeles, paid a visit to the Reliance and Majestic studio on March 3, and were entertained in a royal manner. Each candidate represents one of the fifteen prominent industries in Los Angeles.

Upon their arrival at the studio in nine motor cars, they were greeted by the manager of productions, Frank H. Woods, and escorted over the grounds. Motion pictures were taken of the queens as they individually clasped the dainty hands of Lilian Gish, the prominent Griffith player. They witnessed the filming of a scene in a three reel Majestic, "Bred In the Bone," in which Dorothy Gish is featured. Mutual cameramen escorted the party of queens to the beach, where they photographed some scenes of the party in bathing.

DO YOU REMEMBER "KARL?"

On the "extra" list of actors at the Chicago studios of the Selig Polyscope Co., will be found the name of "Charles A. Gardner." It is a name that, at one time, was known to almost every man, woman and child in the United States and Canada. There is probably no theatre stading fifteen or twenty years ago that at one time did not feature Charles A. Gardner.

"Charles A. Gardner" as "Karl"—sweet singling "Karl" with the melodious yodle had at one time a vogue as great as that of J. K. Emmett.

The old actor has retired from the world of the footlight. But like the old war-horse who sniffs the odor of powder from afar, and is irresistibly drawn near the scene of former triumphs, Charles A. Gardner cannot entirely abandon the fascination of the world of paint and powder and mimic strife. In his declining years he assumes roles in Selig Spectacular Specials when large casts are necessary, and it is needless to say that he plays well his part.

Charles A. Gardner is living quietly in Chicago. At one time he was worth many thousands of dollars earned by him on the stage when he was featured in the theatrical world as "Charles A. Gardner Will Enact the Role of Karl."

ARRANGEMENTS have been concluded by the World Film Corporation that insure the appearance of Richard Carle and Jeff de Angelis in a series of one reel comedies, to be released through the World Film Corporation. This series will embrace, in connection with each star, twlve comedies. The first comedy of the Richard Carle series is "The Dancing Beetle," while the first of Jeff de Angelis' series is "Health by the Year."

H. C. KOSCH, treasurer of the Alliance Films Corporation, returned last week from a visit to Canada, to look over the exchanges of the Allied Features, Inc. distributors of Alliance program in the Dominion. While there, Mr. Kosch spent a considerable part of his time in studying the situation and in getting a general insight into conditions.

A. D. FLINTOM, the head of the Monarch Feature Film Company, of Kansas City, made a special trip to New York last week to confer with President Cobe, of the Alliance, upon several important matters. Mr. Flintom states that the conditions in his territory, which embraces the States of Missouri, Iowa, Nebraska and Kansas, are very satisfactory and are continually getting better. He also asserts that there is more money in circulation and less idle hands now than there has been since the present period of depression began.

IN Brockton, Mass., the World Film Corporation picture, "Mrs. Wiggs of the Cabbage Patch," showing Beatriz Michelena in the title role, was exhibited at the Colonial Theatre recently for the benefit of the Y. M. C. A. The theatre was jammed to its utmost capacity, and there is planned a series of showings of World Film features for the benefit of the Y. M. C. A. in the near future.

THE owners of the New York Strand Theatre have purchased Miner's Newark Theatre, and will spend a half million dollars on remodeling the present establishment. When completed the house will be re-named the Newark Palace. The same plan of entertainment will be followed that has made the New York Strand such a remarkable success.

JOSEPH BAKER has been selected to play the leading juvenile part in the next Life Photo Film production.

THINGS THE MOTION PICTURE PUBLIC DOES NOT KNOW.

BY ARTHUR J. LANG.
(Export Manager, Nicholas Power Co.)

The "mechanics" of motion pictures—not to speak merely from a strictly technical standpoint—are as varied as the subjects that are reproduced on the screen. There are innumerable details that are as necessary to the perfect success of motion pictures as sunlight and water are to vegetation; details that are either unknown to, or else are taken for granted by, both the public and the theatre manager.

No great dramatic production, either of the past or the present day, in which the players are seen in the flesh by the audience, ever required the attention to detail that is demanded in the making of motion pictures, for the latter show more—more scenes, more players, a greater number of places, a greater variety of action; and where in ordinary dramatic productions certain things are evaded because they are considered impossible of proper presentation on the stage, in motion pictures nothing is impossible, nothing is left undone or unshown if it will enhance the interest and attractiveness of the pictures.

We hear a great deal nowadays about the improvements that have been made in picture production—not picture reproduction, mind you. The film companies have gone to extremes in producing reels that are the last word in artistry, that cannot be surpassed for realism, and that have an interest—an appeal—that grips the audience. All this has required great artistic ability, a full appreciation of human nature and the demands of the public, and finally the expenditure of much time and money. Yet, so far as the production of the photoplays are concerned, all this would have been possible some years back; there was nothing to prevent the film companies from making just as clever or interesting or as artistic films five years ago or more. The only thing that held them back was the projection machine—the most important of all motion picture mechanism, speaking this time from a purely technical standpoint. The beautiful film pictures of to-day would have been wasted, so to speak, with imperfect projection; they would have flickered, the detail would have been lost, parts would never have been seen; they would have seemed almost, if not quite, as crude as the pictures that were produced ten years ago, as we now look back upon them.

PROJECTION PARAMOUNT.

From the earliest history of motion pictures it has been the projection machine that has set the pace, and every improvement to the machine that has made possible better projection has encouraged the producers to make better films. Yet many theatre managers do not realize this to-day. In Europe and in other parts of the world beautiful films are being spoiled in many cases by poor projection, because old machines are used when they should be replaced by new ones, or because when new projectors are purchased the theatre managers seek something that is cheap instead of a machine that will be satisfactory to themselves and to their audiences. They are willing to spend money for the best films obtainable, yet are not willing to spend a little more for perfect projection, so that the best there is in the film may be reproduced on the screen.

So far I have considered the subject only as it affects the reproduction of the pictures to obtain the best results. Let us take up the fire hazard, that in the beginning was the most vitally serious problem in connection with motion picture theatres, but which has practically been eliminated in the United States.

Every day nearly ten million persons flock to the film theatres in the United States. The pictures that appear before their eyes are photographic images imprinted in strips of film that, if ignited, burn with the explosive rapidity of gunpowder. These strips of film move past a stream of concentrated light while pictures are being shown, light so powerful that the rays, if focused on a surface of wood, could bore into it with the speed of a flame. Were it not for its rapid movement the film would blaze up immediately if the light were not cut off.

Yet films ignite in projecting machines but rarely, if ever, in this country; at the worst, mere holes burned in the strip. A picture or two is cut out, and after the clipped ends are cemented together the film is ready for another run.

ACCIDENTS ABROAD.

But in other countries South of the United States and abroad, the results of film ignition in projecting machines have been far more serious. Recently fifty-eight children, sixteen women and one man were killed in a panic precipitated by the ignition of a film in a picture theatre in Surabaya, Java. One hundred and thirty-one persons, chiefly children and women, were killed and injured, May 27, 1912, in a film show in Villarreal, Spain. The picture machine was not equipped with a take-up reel, and as films were run through the machine they were allowed to pile up on the floor. The film carrying the final pictures of the performance caught fire and ignited the heap of other films on the floor. Since then a number of other horrors of a similar character have occurred abroad and in the Latin republics of Pan-America. But the United States has been singularly free from catastrophies of this sort and magnitude during recent years. The chief reason is that more progress has been made here than in other countries in perfecting the safety features of projecting machines that minimize, or eliminate entirely, fire perils in films. Much of that progress is due to the inventive genius of Nicholas Power, of New York.

A motion picture machine comprises two parts: A source of light (the lamp), and the mechanism for operating the film (the machine head). Manifestly safety lies in keeping the inflammable film away from every possible source of ignition, and so closely confined within the machine head that, if ignited by the rays of light, the film will not burn more than a few inches at the worst.

In the early machines films were anything but closely confined. In the "spool-bank" type, used until 1898, the film passed over and under the lamp-house to and from a box containing series of spools upon which it was threaded. At that time films were made only in lengths of about fifty feet, with ends joined together, forming endless belts. Frequently the films would touch the lamp-house and promptly ignite. After a number of such accidents the belts of film were laid in glass-covered wooden boxes mounted under the machine head.

When longer films began to be used they were wound on reels. A film to be shown was wound on a reel mounted on a bracket clamped to the top of a machine head. As the film was run through the machine it was spilled on the floor under it. Not only did spilling the film add to the fire peril, but the film itself was scratched or broken and the pictures damaged. Even in New York City, in the days when motion pictures "chased" for vaudeville performances in large theatres, it was not an uncommon occurrence for films to fall over the rails of balconies, behind which projecting machines were located, into the crowded auditorium below.

To preserve the pictures some machines were fitted with bags hung so as to receive the films as they were run out. In some cases films were wound by hand on take-up reels instead of being spilled in bags.

POWER DEVISES TAKE-UP.

In 1904 Nicholas Power devised a take-up or rewinding reel that would automatically vary its speed in proportion to the increasing diameter of the circle of film as it wound on the reel, the speed of the reel being greatest at the initial operation of winding, and automatically decreasing as the film wound up, so that the tensional strain would be uniform throughout the winding.

Mr. Power's take-up device comprises a spindle, which carries the reel, and the driving pulley, which is driven by a belt from the machine head mechanism. The pulley is composed of two separate plates. One plate is made fast to the spindle driving the reel, the other rotates loosely on the spindle, but is held against the face of the driving plate by a spring coiled around the spindle. As the film winds on the reel and begins to pull, the spring on the spindle yields, allowing the driving belt to run on the loose pulley plate and slip in the driving side. Also the device is arranged to be driven by a chain or a gear.

While the take-up device improved the operation of a machine, it did not lessen the fire hazard much, as the film was exposed on reels over and under the machine head. Immediately following the development of the take-up device Mr. Power introduced metal magazines to contain the feed and take-up reels, and to prevent the flames of burning films from entering the magazines, he devised a special form of valve, which allows the free passage of film in or out of a magazine, but which effectively stops the progress of combustion in a blazing film.

These were the first two important steps toward the perfection of the projection machine, both as regards improved reproduction of the pictures and the elimination of the fire hazard. Other improvements followed, such as the intermittent movement, which originated with the manufacturer already referred to. All these improvements have resulted in making motion pictures safe and in making them satisfactory to the spectator.

The film producers have done the rest. Their efforts have not involved such serious technical problems, the same endless experimentation and the close attention to fine mechanical operation. There is, of course, a large and varied number of mechanical operations in the manufacture of picture films, but they were never as technically difficult as the problems that confronted the manufacturers of the projection machine. The film producers have, therefore, been permitted to give the greater part of their attention to the reproduction of the picture plays—involving all the "stage mechanics" that have been identified with the drama from time immemorial, but increased a hundred fold. The advances they have made and the splendid results they have attained speak for themselves.

FILM MEN WANT FEDERAL COMMISSION

IMPORTANT CENSORSHIP MEETING HELD AT HOTEL ASTOR.

A meeting was held in the Hotel Astor, Wednesday afternoon, March 17, and attended by a large majority of the leading figures in the manufacturing and distributing fields of motion picturedom, for the purpose of hearing the report to be made by the special censorship committee appointed at the recent session, held Feb. 18.

This committee, which was appointed for the express purpose of investigating the various kinds of censorship proposed, threatened and existent, consisted of J. J. Kennedy, P. A. Powers, Jules E. Brouiatour and Adolph Zukor.

J. J. Kennedy, speaking for the special committee, said, that after due consideration the committee had arrived at the conclusion that, although there could be no legal reason for any film censorship whatsoever, in deference to public opinion, the film interests would support a movement for a Federal motion picture commission.

This report was unanimously adopted on the motion of Wm. Fox. The customary vote of thanks was then voted the committee. Marc Klaw, of Klaw & Erlanger, who presided at the meeting, declared that indiscriminate censorship was what the manufacturers were up against unless something be done quickly to offset the growing tendency all over the country to establish local and State boards.

In regard to the committee's report, Mr. Kennedy said: "Under present conditions the fees which the manufacturer has to pay are exceedingly burdensome. If the number of local boards goes on increasing he will soon have to cut down the cost of production somehow, and the exhibitor will either have to pay or accept bad films."

The opinion seemed to exist unanimously among the film men present that there should be put one supreme body censoring pictures, and a committee was appointed to go ahead with the work of creating a Federal Commission to contain men of the highest calibre obtainable.

One thing that bothered the theatrical and film men considerably was the fact that a Federal Comission might possibly not have jurisdiction over, and might conflict with the sovereign rights of individual States.

Among those present were: P. G. Melies, Melies Mfg. Co.; Wm. J. Lee, Picture Playhouse Film Co.; Harry R. Raver, Itala Film Co.; Samuel Goldfish, Jesse L. Lasky Feature Play Co.; F. E. Kahn, Mutual Film Corp.; J. R. Fleuler, American Film Mfg. Co.; J. P. Dunning, Reliance Motion Picture Corp.; A. J. Cobe, Alliance Films Corp.; Aubrey Mittenthal, Mittenthal Film Co.; D. W. Griffith, Majestic Motion Picture Co.; Chas. S. Jamison, Equitable Film Producing Co.; A. Blinkhorn, Blinkhorn Photo Play Corp.; E. M. Saunders, Metro Picture Corp.; H. G. Kosch, Alliance Film Co.; E. D. Horkheimer, Balboa Amusement Co.; H. J. Streyckman, Progressive Motion Picture Co.; Marc Klaw, Klaw & Erlanger; Ligon Johnson, United Managers' Protective Assn.; J. J. Kennedy, General Film Co.; H. E. Aitken, Mutual Film Corp.; Jos. Brant, Universal Film Mfg. Co.; Adolph Zukor, Famous Players Film Co.; Mark Brock, Paramount Picture Corp.; J. E. Broulatour, Peerless Feature Producing Co.; Wm. Fox, Fox Film Corp.; Crawford Livingston, Thanhouser Film Corp.; W. W. Irvine, Vitagraph Co.; J. A. McKinney, Universal Film Mfg. Co.; Richard Roland, Metro Pictures Corp.; E. D. McGovern, New York Motion Picture Corp.; Robt. T. Kane, Prohibition Film Co.; Wm. Steiner, Photo Drama Co.; Wm. Schimpf, General Film Producing Co.; A. Polacoff, Quality Feature Film Co.; P. A. Parsons, Pathe Exchange.

DONALD BRIAN, of "Merry Widow" fame, is going to prance through a photoplay for the Lasky Co. Sam Goldfish claims he has signed the matinee idol for a period of years.

GENE GAUNTIER AND JACK J. CLARK have joined the Universal Western contingent.

THE Paramount Pictures Corporation has increased its capitalization to $7,000,000.

HERE AND THERE IN FILMLAND.

BY HEX.

AL. GREENLAND WITH COLONIAL.

Al. K. Greenland, an experienced film man and a facile writer as well on motion picture topics, has been appointed publicity representative and sales manager of the Colonial M. P. Corporation. Mr. Greenland promises an important announcement shortly.

FRED MACE GOES TO CUBA.

Fred Mace and four camera men, including Fred Beck, will journey down to Havana this week and take motion pictures of the Johnson-Willard boxing contest. Mace may also make a comedy or two while in Cuba.

N. Y. HIPP. RE-OPENS WITH FILMS.

The New York Hippodrome re-opened Saturday evening, with a combination policy of high grade feature films, operatic selections and aquatic specialties.

"The Heart of Maryland," in five reels, featuring Mrs. Leslie Carter, and some excellent scenic Eclairs, were presented to an audience that taxed the capacity of the huge auditorium. One of the best liked pictures of the evening was the World Film Co's. wonderful views of the Vanderbilt Cup Race, with its thrilling speed contests and startling accidents all faithfully caught and depicted by the camera. Judging by the first night opening, the Hippodrome has hit on a paying entertainment policy.

"BUILDER OF BRIDGES" A PICTURE.

In the forthcoming Frohman Amusement Company production of the Alfred Sutro play, "The Builder of Bridges," in which Kyrle Bellew starred under the management of Charles Frohman, there will be seen C. Aubrey Smith, who is one of the best known English actors appearing in this country. Mr. Smith will appear in the role played originally by Mr. Bellew. In addition to being one of the finest contributions to the English stage, Mr. Smith's name is famous throughout England because of his ability as a cricketer. At present he is playing in "The Lie," with Margaret Illington. Prominently cast in that production there will be seen Marie Wells, who makes her debut with the Frohman forces in this production of "The Builder of Bridges," which will appear on the World Film Corporation schedule of releases in June.

"GARDEN OF ALLAH" NEXT.

Through the agency of Sanger & Jordan, the exclusive motion picture film rights of this novel and play, for the entire world, have been leased to Joseph M. Harris, of Chicago, who has paid for same the very highest terms ever paid for any exclusive dramatic subject for the films. In consummating this record-breaking deal, Sanger & Jordan acted for and in behalf of the American Play Co., as agent for Robert Hichens and Mary Anderson de Navarro, also for the receiver of Liebler & Co., as well as for themselves and the American Play Co. as assignees of part of Liebler & Co.'s interests therein.

COLONIAL FORGING AHEAD.

Decided progress has marked the actions of the Colonial Motion Picture Corporation these last few days. Additions of staff in most all departments is one of the most easily observed advances. The board of directors has undergone a slight change owing to the withdrawal of F. S. Dudley and Richard Wightman. A. K. Greenland, for many years with a Western paper as its general traveling representative, has been placed in charge of the sales department: Clara de L. Berg has been acquired to superintend the educational department, Alfred H. Saunders no longer remaining a member of the staff; A. Van Buren Powell, of prominence formerly on the scenario staff of the Biograph-Klaw & Erlanger organization, is now scenario editor for the Colonial.

A series of distinctive comedies are already in the making, and will shortly be released on the market. Charles France has been engaged as director of these comedies, which feature Harry Kelly, star comedian of the "Watch Your Step" Co., now playing at the New Amsterdam Theatre, New York. Surrounding him is a capable cast, of which the female lead is none other than the beloved Millicent Evans.

Enlargements are in progress at the studio, where a third stage for the accommodation of a third producing company is being built. The next feature following, the highly praised six reel reproduction of Sir Gilbert Parker's superb "The Seats of the Mighty," is about to be launched, and will repeat the grandeur and glory of its distinguished predecessor. Jas. D. Law, president, is therefore a particularly busy chieftian these days.

FULL WEEK AT BROADWAY.

The Broadway, New York, will run all features or a week instead of three days as has been the custom. "Sunshine Molly's" recent sucess caused the change in policy, it is said. "Sunshine Molly" is a Bosworth.

NEFF IN EXCHANGE BUSINESS.

M. A. Neff, formerly national president of the M. P. E. L. of A., has established himself in the exchange business in Cincinnati, O. The old war horse declares he is doing a top-notch business. Best wishes.

BIG NEW ENGLAND FILM DEAL.

A $7,000,00 corporation was recently chartered to operate a chain of motion p'cture and vaudeville houses throughout New England. This is the largest amusement enterprise ever launched in the East and will be known as the Olympia Theatres, Inc. It will operate houses in Lynn, Gloucester, Chelsea, New Haven, New Bedford and Boston. The officers of the new corporation are: Nathan H. Gordon, president; Frank J. Howard, first vice president; Max Shoolman, second vice president; Ernest H. Horstmann, clerk; Gerald H. Street, Lee M. Friedman, Hiram E. Miller, George W. Crocker and Henry C. Atwill, directors.

BROOKLINE HAS BUT ONE SHOW.

The only license for a picture house so far granted in Brookline, Mass., is now held by the Brookline Charitable Society, which gives performances Fridays and Saturdays. It is not a commercial proposition. If a public hearing is granted it is expected that there will be a repetition of the scenes enacted a year ago at a hearing on a petition for a picture house in the town, when prominent citizens appeared against the proposal and won their point.

VESTAL RESIGNS.

Harry Vestal, one of the official censor board of Ohio, has resigned. It is said that the State authorities objected to a proposed trip to the Coast studios of the Universal by Vestal, hence his resignation.

BURLINGTON HOUSE OPENS.

The new Palace Theatre, of Burlington, Ia., L. P. Blank, manager, devoted entirely to moving pictures, costing between $50,000 and $60,000, was thrown open to the public on March 13. The house is centrally located, interior tastefully decorated, well ventilated and contains a seating capacity of eight hundred.

A four piece orchestra furnishes the music. The opening was an auspicious one, and the place will undoubtedly become a popular amusement resort.

HIGHLAND CO. TO BUILD "CITY."

The Highland Film Company, a new motion picture enterprise, has been looking over Ludlow Lagoon, the Summer resort near Cincinnati, with a view of establishing a movie city similar to Universal City, in Hollywood, Cal. James T. Ford, representing the Highland Film Company, has been in consultation with Col. John V. Hunt, but nothing like a deal has yet been made. The sale price has been fixed, and if the money is forthcoming the Lagoon may become the scene of much dramatic and aquatic action.

SCARDON "NEARLY" INJURED.

A tragedy narrowly missed marking the very first of the work at Bat Cave, N. C., where Ralph Ince's company are making scenes for the forthcoming Vitagraph serial, "The Goddess."

Paul Scardon, in the character lead of Professor Stillette was crossing a mountain stream, swollen into a torrent by the recent heavy rain. A miss step, and he was swept off his feet and went whirling down into the rapids. Ralph Ince fortunately was directing from down stream, and as Scardon was carried by, he managed to catch him and hold on until help reached them. Only Ince's great strength saved the popular character artist from certain death.

The water was icy cold, but liberal doses of "mountain dew" were administered, and no other serious results are expected to add to the several bad bruises sustained by coming in contact with the sharp rocks.

NEW HAVEN WILL HAVE FILM CO.

The Angelus Film Co. leased land near New Haven, Conn., for a moving picture studio.

Suburban Park, just outside of the city limits of New Haven, Conn., has been leased, it is said, to the Angelus Film Company, of New York. Part of the property is to be used as the site for a studio and plant. There are about twenty-five acres all told.

WORLD FILM NOTES.

EDWIN AUGUST is at present working in the Chas. K. Harris feature, "When It Strikes Home," which will be released May 10, on the World Film schedule. He will have a very prominent part in this forthcoming photoplay. It will be as truly an all star production as any made in recent months, for in addition to Mr. August, there will be seen Grace Washburn, the noted beauty, who has just returned from London, where she has been appearing in the revue, "Come Over Here;" Muriel Ostriche, the dainty Thanhouser star, whose name is held in esteem by motion picture lovers, and William Bailey, who has just completed three years as star of the Essanay Co.

THE leading feminine role in the William A. Brady production of "Woman and Wine," which is soon to be released on the Wold Film program, is being played by Cynthia Day, who has had a wonderful experience on the stage, appearing in many plays, and who will make her debut before the camera in this production, which is the first of Fred which is soon to be released on the World Film studios. In "Woman and Wine," William Elliott is being starred, and from every indication it is certain that Mr. Thompson has produced a picture which will rank with his master works, "The Christian" and "The Sign of the Cross."

"The motion picture industry is an art by itself, and for the playwright is the greatest aid to proper construction ever worked out," were the words of Mark Swan, author of "Top o' the World," "The Third Party," etc., to Phil Gleichman, president of the World Comedy Stars Film Corporation. Mr. Swan was talking over his work for film comedy stars, and the subject of the connection between the legitimate and movie professions was brought up. "During my three years on the Edison staff," continued Mr. Swan, "I have acquired a clearer insight on the value of true dramatic situations than I ever could have conceived while writing for the legitimate stage. There is so much more scope of action in a film play that the author must follow his characters and break his climaxes at just the proper moment. It teaches the author that his action must follow in positive continuity of plot, and that his values must always be apparent. I have written probably three hundred scripts for various concerns, and I feel as though I had completed a thorough course in dramatic construction." Mr. Swan is the author of many Broadway successes, and is writing many of the one reel comedies for the World Comedy Stars Film Corporation, that are released through the World Film Corporation.

LEO LEVISON, of the Pittsburgh branch of the World Film Corporation, is wearing a more contented expression on his face the last few days than we have ever seen him adorned with before, and upon asking the reason for same we learn that he has been successful in obtaining the services of Lester W. Adler, of New York City, who will represent the Pittsburgh office of the World Film Corporation on the road. Adler is unquestionably one of the most congenial chaps that one would care to meet and, having been associated with Levison a number of years on the road, is guarantee sufficient that he will bring "home the bacon." Mr. Adler was house manager for some of the same road attractions that Levison was business manager of, and in this capacity covered the entire territory lying between the Pacific and Atlantic Coasts.

CAROLYN GORDON, another one of the well known artists, signed by Phil Gleichman to appear in World Comedy Stars' films, has not been before the public for nearly three years, because (whisper) she left the stage then to get married, and has been so busy ever since that she has not had time to think of much else except housekeeping. But she has been lured back, and those who will remember her work in "Get-Rich-Quick Wallingford" will not be in the least bit disappointed.

ALTHOUGH Wm. W. Jefferson has been in the moving picture end of the game for some time, he says that he will always look toward the legitimate stage as being his natural bent. He says that he will always feel the call of the theatre, inasmuch as he owes all to the theatre, because he is of the sixth generation of a family of stage folk. Mr. Jefferson is directing World Star comedies, which are to be found on the World Film schedule.

WOLLFE'S NEW OFFICES.

W. H. Wollfe, of Boston, Mass., of the Paragon Booking Office, has moved to larger quarters in the same building at 230 Tremont Street, and has taken the entire second floor, devoting same entirely to vaudeville. Mr. Wollfe is quoted as saying that his new offices are "open 'sesame" to all acts and will be pleased to hear from both his acts that know him and from acts that are new to Boston. The new offices are very busy and everything tends to look like a hummer this coming Summer. Agnes Kane is still acting secretary of the Paragon Booking Offices and owing to the large increase in business, an extra working office force has been engaged to welcome all comers. The same policy prevails of seeing all acts before bookings are given out. Mr. Wollfe has taken over again Paragon Park for the coming season and the following acts have been engaged for same: Madame Fid Alt Spaulding, Marie Camille, Edna Leader, Alberts Bears, Mildred Jewitt, Bessie Warren, Dally Sisters, Edna Ayer, Esther Ray, Bonnie Martin and several other high-class and sensational acts. Mr. Wollfe is at present in New York City to contract for aerial, acrobatic and out-door sensational free acts of the thriller quality.

CINOPLASTICON A SUCCESS.

At the Hippodrome, the Cinoplasticon is being shown as a perfect combination of the motion picture and the phonographic records of the high class operas. The contrivance times the voice to the exact action and motion of the singer's lips. "Carmen," "Pagliacci," "Mignon," "Cavalleria Rusticana," are among the productions offered by the best operatic stars.

PRINCESS RAJAH replaced Molly McIntyre at the Palace, New York, last week.

HORSLEY ENTERTAINED ON COAST.

According to Ches Beecroft, the Tall, Thin Tale Teller, Los Angeles made quite a fuss over David Horsley on the arrival of the Centaur Film concern's head in their midst. But let Ches tell, listen:

"David Horsley was met at the station upon his arrival in Los Angeles on March 7 by fully two thousand people, and escorted through the streets with all the enthusiastic ceremony of a conquering hero.

"Mr. Horsley was the 'discoverer' of Hollywood, having selected that picturesque and climate-favored valley for motion picture purposes in 1910, when he erected the Nestor plant, the first studio in Southern California.

"The newspapers of Los Angeles had been notified of Mr. Horsley's coming, and their columns were enlivened with enthusiastic announcements dwelling upon the great benefits that had come to the city through local acquisition of the motion picture industry, which has brought thousands of people to the city, with a proportionate and continued influx of money to its busines men and trades people.

"Mr. Horsley was escorted to Horsley Park, in the heart of Los Angeles, where the Bostock Arena and Jungle is located, and the new MinA studios are now being constructed. Harry E. Tudor, who manages the Centaur West Coast interests, had arranged an elaborate reception, and the park was thronged with prominent film people in all lines, from camera men to magnates, many of whom got their start in the business through Mr. Horsley. Later on a novel dinner was served in the arena. Sixty guests, made up of newspaper representatives, city council and board of trade members and old friends of the motion picture fraternity, sat down at a table decorated with growing foliage and tropical plants to represent an African jungle. Macaws and parrots whistled and talked among the branches while three little marmosettes and several other miniature denizens of the tangled forests chattered and cut up capers in full enjoyment of their liberty in the life-like settings of their native habitat in the centre of the table. Twelve beautiful specimens of jungle royalty, each one amply qualified to win and hold the individual title of 'King of Beasts,' all under the watchful eye of Captain Bonavita, sat on pedestals arranged in a semi-circle just outside the bars, and their occasional ferocious roars gave atmosphere to the festivities, not to mention an odd chill to the spines of the uninitiated.

"Mr. Horsley was taken entirely by surprise by the whole arrangement and expressed his gratitude in a characteristically witty and interesting speech in which, incidentally, he outlined his plans for his new Los Angeles studios, the method to be employed in working the animals in pictres on a grand scale and the application of his new double exposure camera in the production of MinA Films.

"How's that for entertaining the boss, eh?" remarked the Bayonne Publicity Promulgater, as we stopped to sharpen our ever-ready lead pencil. If you must have an answer, Ches, we think it's great.

TABLOID FILM TALES.

WILL HADDOCK has been engaged by the Kalem Co. to direct a railroad feature. Devore Farmer will play the leading character role.

THE B. A. Rolfe Co. is reported as a possible contributor to the Paramount program.

THE Betty Nansen Co. left last week for Quebec, Can., where they will put on "A Woman's Regeneration" for the Fox Film Corporation.

WILLIAM J. KELLY, the New York stock favorite, has joined the Fox Film Corporation Co's. forces. He will play leading juveniles.

MAGISTRATE BARLOW, in the West Side Court, New York, sentenced Max Meyer, a chauffer, to sixty days in the Workhouse, last week. Meyer was charged with having annoyed Mrs. Tillie Toledo, in a picture house at Broadway and Ninety-sixth Street.

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Cutter, Wallace R.
Cunningham, Will
Colgrove, Harry O.
Carlson, Wm.
Cunningham, Harry A.
Curtiss, S. M.
Callahan Geo. J
Coleman Wm. J
Clayton, F. E.
Cupero, Edw. V
Connell, Geo.
Chandler, Joe
Conn & Conrad
Cox, Sidney
Case, Howard
Clemens, Lew
Chase, Howard G.
Cook, Frank
Donovan, Jas B
Doyle, Wm.
De Mar, Paul
Dampier, Fred
Daro, Great
Downing, Walt.
Doyle, Wm.
Davenport, D E
Davis, John B.
Elliott, Max C.
Emerson, Mr.
Egan, Jos. M.
Ellis, Frank R.
Fields, Chas.
Fields Leroy F.
Ford, Harrison
Fry, Joe
Fortner, Billy
Flynn, Edw. C.
Foster, Birdie
Farnum, John
Ford, Eddie
Frank, Joe
Gillis, Robt. J.
Gray, Robt.
Grieves, Jno.
Golden, Lew
Gordon, Lew
Goldstein, Fred
Graff, Adrian
Gilmore, E. C.
Grady, Jos. P.
Harrison, J. L.
Heelow, Chas.
Hanson Harry L
Howard, Chas.
Hoffman, Al.
Henry & Keenen
Howard, Howard S.
Hayes, Geo. F.
Heelow, Chas.
Hayes, Geo. F.
Huffle, John
Hendrick, Al.
Hobs, Le Roy
Hutchins, H. T.
Healy, John
Jennetts, Three
Jacobs, Jules
Judge, Billy
Jesson, C.
King, Stanley
Kibbey, L. J.
King, Thos. J.
Kohler, Jack H.
Keno & Wagner
Kelly, Claud
Kuhnast, B.
Lewis, E.
Lloyd, Richard
Lawrence, Jno.
Lester & Delmas
Lee, Dick
Linn, Budd
La Pier, Harry
Lane, Jack R.
Loftus, Frank J
Lithgow, Stuart
Lowery, Geo. B.
Logrenia, Chas.
Llewellyn, Dan
Lester, Harold
Longstreet, Allen J.
Lewis, Philip J
Lyons, Joe
Lintz Horace W
Linceum, L. G.
Levers, Claude
Mullen, J. C.
Mathews & Harris
Meyers, Sol
Melville, Percy
Messer, Henry
McLean, W.
Myers, Geo. L.
Muhlman, Chas.
Morrison Jas. H
Munione, H. E.
McShane, Jack
Martin, John P.
McDonalds, Musical
Morris, Jas.
Millard, Billy
Mack, R. B.
Masi, Philip
Musgrove, Harry
Mulvey, Jas.
McGovern, Jno.
Mattice, Ward B.
Murphy, Dan
Nankeville, Bernard
Nagyfy, Dan
Nye, Thos. F.
O'Dell, T. H.
Otis, Robt. B.
O'Day, Billy
Price Capt. J W
Pearson, Henry
Phillips, Geo.
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Parker, Lem B.
Peck, Jim
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Sawyer, O. C.
Summers, Chas.
Sturdy Harry A
Smith, Louis
Spann, Byron
Stellman Wm G
Scoville, Nesbit
Thompson, Mell
Tourjee, Dan
Tobin, W. Maurice
Thompson Jas. L
Thebus, Mr. & Mrs.. Wm.
Van Field, Dave
Vale, Edwin
Vurpillat, Wm.
Weil, Hermann
Walt, Warren
Ward, Dick
Wesley, Joe.
Williams, Harold J.
Wilber, Bert K.
Wilson, Lew
Wilson, Jas.
White, Thurlow
Walker, Fred G.
Wheeler, Chas. Nelson
Waldron, And.
White, Ed. B. & Rolla
Whitney, Billy
Yale, Chas. H.
Yockney, J C E
Zayarras, The

SEE NOTICE AT HEAD OF LIST.

OUT OF TOWN NEWS

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "Milestones" March 22-27, motion pictures, "Three Weeks," 29 and week.

ACADEMY (Tunis Dean, mgr.)—Wm Faversham, in "The Hawk," 22-27; war pictures next week.

AUDITORIUM.—"The World and His Wife" 22-27, "Before and After" next week.

COLONIAL.—Motion pictures, "Seeing New York," 22-27.

PALACE (Wm. Ballauf, mgr.)—Gayety Girls 22-27, Chas. Robinson's Big Show next week

GAYETY (M. Southerland, mgr.)—High Rollers 22-27, Uncle Sam's Belles next week.

MARYLAND (Fred Schamberger, mgr.)—Bill 22-27; Orville Harrold, Eva Taylor and company, Moore and Young, "War Brides," Van and Schenk, Marie and Billy Hart, Nan Halperin, Robt. Fulgora, and the Dancing Lavars.

GARDEN (Geo. Schnider, mgr.)—Bill 22-27: Estelle Rose, "A Boson's Mate," Ash and Shaw, Rice and Francis, Annie and Fred Pelot, and the Three Types.

VICTORIA (Chas. E. Lewis, mgr.)—Bill 22-27: Crane and company, Carl Zeno, Bordeaux and Stephens, W. J. Coleman, Lucille Tilton, Anette Walker, Old Town Four, Oakland Sisters, and pictures.

HIPPODROME (Chas. E. Lewis, mgr.)—Bill 22-27: The Mystic Bird, Ben Smith, the Halkings, Shriner and Richards, Lida McMillan and company, Dixie Girard, and Nichols-Nelson Troupe.

Indianapolis, Ind.—English's (Ad. F. Miller, mgr.) *Indianapolis News* Glee Club, March 22, 23, "The Prince of Pilsen" 25-27, May Robson 29-31, "Sari" April 1-3.

MURAT (J. G. Barnes, mgr.)—dark.

KEITH'S (Ned. S. Hastings, mgr.)—Bill 22-27: Lew Dockstader, Mrs. Gene Hughes and company, Diamond and Brennan, Andrew Kelly, Jed and Ethel Dooley, Lohse and Sterling, and McLallen and Carson.

LYRIC (Barton and Olsen, mgrs.)—Bill 22-24: Dunbar and Coghlan and company, Kelley and Drake, Gladys Corriel, Niblo and Riley, and The Randalls. For 25-27: Mattie Choate and company, Sullivan and Mason, Juggling Wilbur, Lazard and Dale, and Keller and Weir.

COLUMBIA (G. E. Black, mgr.)—The Tempters and the Girl in Purple week of 22.

MAJESTIC (J. E. Sullivan, mgr.)—The Lid Lifters week of 22.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"The Things That Count" was seen for the first time here, March 15-20 and drew good business. "The Bird of Paradise" week of 22.

COLUMBIA (Fred C. Berger, mgr.)—The photoplay of Gustave Flaubert's novel, "Salambo" are a set of wonderful pictures and were enjoyed by appreciative audiences week of 15. The *Washington Post* War Pictures, week of 22.

NATIONAL (Wm. H. Rapley, mgr.)—"The Poor Little Rich Girl," with Leonie Dana and good company, had good business week of 15. Week of 22, house dark. Elsie Ferguson, in the "Outcast" week 29. John McCormack concertizes Friday 26.

POLI'S (Louis J. Fosse, mgr.)—The Popular Players gave an excellent performance of "The Three of Us" 15-20, and it showed the Players to good advantage. Rockliff Fellowes, Graham Velsey, Robert Lowe, Louis Haines, Gavin Harris, Maude Gilbert, Nanon Welch, Teresa Dale, Helen Tracy were all excellent, good business. "Paid in Full" week of 22. "Before and After" next.

CASINO (Harris W. Watkins, mgr.)—Bill 22-27: Ethel Barrymore, in "The Nightingale" (moving picture drama); Edith Mote, Egoman and O'Brien, Edgar Foreman and company, Burns and Acker, "Ward 22; or, Fun in a Hospital." Sunday concerts do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill 22-24: "Little Miss U. S. A.," Harris and Randall, Annette Walker, Old Town Four, Oakland Sisters, Elliott and Walker, and pictures. Sunday concerts, with music by "That Orchestra," to capacity.

GAYETY (Goerge Peck, mgr.)—Ed. Lee Wrothe and The Ginger Girls had good business week of 15. Sliding Billy Watson and company week of 22. Gus Fay and Gaiety Girls next. Sunday concerts do well.

KEITH'S (Roland S. Robbins, mgr.)—Bill 22-27: Mme. Emma Calve, Kajiyama, Duffy and Lorense, The Alexander "Kids," Reynolds and Donegan, Bert Fitzgibbon, Angelo Patricola, Ray Dooley Trio, The Pathe Weekly News Pictorial. Sunday concerts do capacity.

NOTES.

MANAGER FRED C. BERGER spent a week in New York looking over his new Columbia Musical Comedy Co.

THE A. C. MAYER AMUSEMENT CO., owners of The Casino, has secured the services of Harris W. Watkins, as manager.

Portland, Me.—Jefferson (M. J. Garrity, mgr.) "The Shepherd of the Hills" March 22-24, the Follies of Pleasure 25-27. The Portland Repertoire Theatre Association will introduce the Portland Players, opening the Spring season, April 5, in high stock productions. The company is under the management of a board of directors, consisting of Frederick Brown, manager; Waldemar Adams, treasurer; Cearic Crowell, secretary, and Bertram Harrison and Jessie Bonstelle.

KEITH'S (Louis E. Kilby, mgr.)—The Keith Stock Co. present "Nearly Married" 22-27. William Macauley joined this company 22.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill 22-24: "The Girls of the Orient," Kit Carson, Billy Parise, Valentine and Bell, and Wright and Rich. Bill 25-27: O'Neil and Dixon and "Six Peaches and a Pair," Sinclair and Maitland, the Three Whaleys, E. J. Moore and company, and Jean Fletcher.

GREELY'S (James W. Greely, mgr.)—Vaudeville and motion pictures—Bill 22-24: Clipper Comedy Four, Musical Kilties, and Kammerer and Howland. Bill 25-27: Ashburton's Dogs and Baboon, The Monti Trio, and Dolly, the Doll Lady.

STRAND, EMPIRE and NEW NICKEL, motion pictures only.

CITY HALL.—In the Municipal Organ Concert Course, Will C. Macfarlane assisted by the "Saco Valley Festival Chorus" will appear 25.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) "Mutt and Jeff in Mexico" March 21-24, John Drew, in "Rosemary" 25-27; "Peg o' My Heart" 28 for the week.

SHUBERT (Frank C. Priest, mgr.)—The Huntington Players, in "St. Elmo" week of 21, "Beverley of Graustark" week of 28.

ORPHEUM (E. C. Burroughs, mgr)—Bill week of 21: Carus and Randall, The Bell Family, John R. Gordon and company, Harris and Manion, Rebla, Rour Romanos, and one to fill.

EMPRESS (Gus S. Greening, mgr.)—Bill week of 21: Leonard and Louie, Margaret Farrell, Mrs. Louis James and company, Merlin and Ned Nestor and his Nine Sweethearts.

PRINCESS (Bert Goldman, mgr.)—Bill 21-25: Six Idanias Troupe, Belle Oliver, Rice and Franklin, and the Musical Macks. Last Half: Mlle. Astoria Troupe, Steve Juhass, Williams and Sterling, and Loraine Mitchell.

STAR (John P. Kirk, mgr.)—The American Beauties week of 21, Billy Watson's Show 28 and week.

MAJESTIC, STRAND, STARLAND and GAIETY, motion pictures.

Toronto, Can.—Princess (W. Mulholland, mgr.) "Potash & Perlmutter" week of March 22, Farnum-Barton Players, in "Waterloo," 29 and week.

GRAND (J. W. Cowan, mgr.)—Halton Powell, in "Henpecked Henry," week of 22; "Bringing Up Father" 29 and week. "In Old Kentucky" to follow.

ALEXANDRA (L. Solomon, mgr.)—Percy Haswell Co., in "Madame Sherry," week of 22.

SHEA'S (J. Shea, mgr.)—Bill 22-27: Fannie Brice, Lyons and Yosco, Tighe and Babette, Frank Gillmore and company, Sprague and McNeece, Armento Brothers, and "The Lonesome Lassies."

LOEW'S (J. Bernstein, mgr.)—Bill 22-27: Slayman Ali's Hoolioos, Dean and Lewis, Armand and Bouchette, Grace De Winters, Elizabeth Cutty, Moss and Fry, Caron and Caron, and "Everybody."

GAYETY (T. R. Henry, mgr.)—The Golden Crook week of 22, Al. Reeves' Show 29 and week.

STAR F. W. Stair, mgr.)—Gay Widows 22 and week, Zallah's Own Show week of 29.

MEYER'S MAKE-UP 103 W. 13th St., NEW YORK

ACADEMY (Jules Michael's, mgr.)—Bill 22-27: Wm. Morris and company, Sidney Shepard and company, F. M. Griffith, Stinson and McIntosh, Amoros and Mulvey, Marie Donahue, Terry and Dupont, and Ethel Vane.

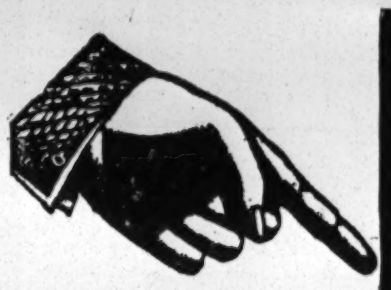
OLYMPIC (Fred Desalinger, mgr.)—For week of 22: Hassan Ben Ali's Arabs, Moulton Harmony Trio, Mr. and Mrs. David Flynn, Billy and Ada White, Dorothy Smith, Keeney and Mack, and Jack Morrissey.

FAMILY.—Bill week of 22: Doc. Rice, Mitchell and Lightner, Artane, "Girl in the Bungalow," and photoplays.

GAIETY (John M. Ward, mgr.)—Beauty Parade 22-27, Golden Crook to follow.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) Lytell-Vaughan Stock Co. began a Summer season here week of March 15, with "Man and Superman," to crowded houses. For week 22-27, "The Yellow Ticket."

EMPIRE (Frank Abbott, mgr.)—Burlesque is playing to capacity business. Gypsy Maids 22-24, Harry Hastings' Big Show 25-27, Winning Widows 29-31, Honeymoon Girls April 1-3.



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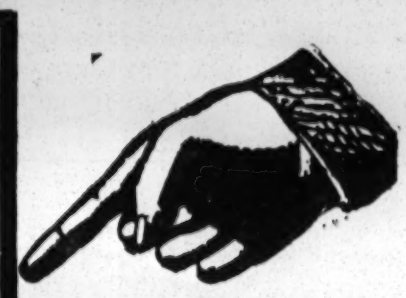

The Great Irish Song Writer

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ROLAND BURKE HENNESSEY of "New York Star" says: "I'M ON MY WAY TO DUBLIN BAY is a corker, one of the best lyrics ever written."

SIME of "Variety" says: "I'M ON MY WAY TO DUBLIN BAY is a great song because everybody can sing it."

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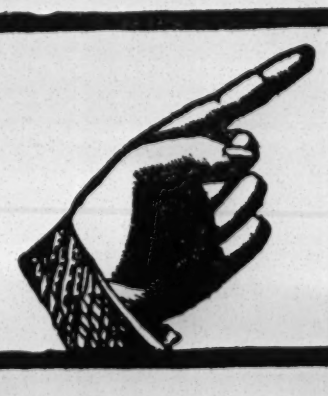
WATCH FOR OUR BIG DISPLAY AD IN NEW YORK JOURNAL MARCH 26, 1915.



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Montreal, Can.—His Majesty's (H. P. Hill, mgr.) "Madame X" March 22-27, "The White Sister" 29 and week.

PRINCESS (Abbie Wright, mgr.)—"The Man Who Owns Broadway" 22-27.

ORPHEUM (Geo. Driscoll, mgr.)—Bill week of 22: Lulu Glaser and company, Harry Breen, Charles Mack and company, Toyo Troupe, Western and Leon, and Herman Timberg.

GAYETY (Fred Crow, mgr.)—Winning Widows 22-27, Watson Sisters 29 and week.

Buffalo, N. Y.—Star (P. C. Cornell, mgr.) "The Miracle Man" March 22-25. House will be dark Holy Week, "Twin Beds" April 5-10.

TECK (Messrs. Shubert, mgrs.)—Pauline Frederick, in "Innocent," week of 22; "Dancing Around" with Al. Jolson, week of 29.

MAJESTIC (J. Laughlin, mgr.)—"Bringing Up Father" week of 22, "The Shepherd of the Hills" next week.

SHEA'S (M. Shea, mgr.)—Bill 22-27: Claude Gillingwater and Edith Lyle and company, Bert Errol, Arnaut Bros., Sutton, McIntyre and Sutton, Nonette, Moran and Wiser, Leon Sisters and company.

STRAND (L. Schlesinger, mgr.)—Photoplays and Romanelli's Symphony Orchestra.

PROCTOR'S GRAND (Jos. P. Coyne, mgr.)—Bill 22-24: Walter V. Milton and company, Roeder's Invention, Kitty Flynn, Romaine, Keefe, Langdon and Wheeler, Irwin and Herzog, Lowe and Devere, and Cavello's Circus. For 25-27: Maurice Freeman and company, Harrison West Trio, Maude De Lora, Madera and Chase, Harry Leander, Jean Frazier and company, "A Tenement Flirtation," and "Broomstick" Elliott.

PROCTOR'S LELAND (Guy Graves, gen. mgr.)—Continuous vaudeville and moving pictures.

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The.
We Love Thee, Thou Bright Blue Sky.
My Mother's Voice.
When I Get You Alone Some Day.
Come Back to the Old Home.
I Had Rather Be Way Down In Dixie.
On the Battlefield Far Away.
It Was the Way You Spoke to Me.
Just a Sailor Boy.
I Am Longing To-night for that Old Dixie Shore.
When the Blue Sky Turns to Gold.
Tango Time.
Write to the Old Folks at Home.
When It's Springtime By the River.
Out for a Sail.
Do My Honey Do.
Under the Old Cherry Tree.
Auf Wiedersehen.
Nobody Home.
I'm Going Back to New York Town.
Why.
Violets, Sweet Violets.
Put a Ten Dollar Smile On Your Face.
The Crowleys' Goat of Texas.
My Wolverine Girl.
A Soldier's Farewell.
A Soldier Boy's Message.
Take Me Out to 'Frisco.
Dear Old Darling Mother.
Roll Away.
My Darling May.
Ragtime Commencement Ball.
Dream of 1915.
When Mother Left.
I'll Never Forget You, Jack.
That's the Kind of a Girl for Me.
I Am Coming Back to You.
I Like Them All.
Oh, Meet Me Out at the Golden Gate.
I'm Glad My Daddy Don't Have to Go to War.
An Old Virginia Homestead.
In the Cabin with the Roses at the Door.
That's Why I Am So Lonely.
Where Shamrocks Green Are Growing.
A Girl from New York Town.
Coaching, Yes, Coaching, Coaching.
Why Don't You Marry Me, Virginia?

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Adams, Maude (Chas. Frohman, mgr.)—Trenton, N. J., 24, Reading, Pa., 25, Harrisburg 26, Altoona 27, Akron, O., 29, Canton 30, Lima 31, Dayton April 1, Columbus 2, 3.
Anglin, Margaret—Standard, New York, 22-27.
Arliss, Geo.—St. Louis 22-27.
"Alice in Wonderland" (Players Prod. Co., mgrs.)—Booth, New York, 23, indef.
Barker's, Granville, Co.—Wallack's, New York, indef.
Barrymore, Ethel (Chas. Frohman, mgr.)—Empire, New York, 22-27.
Burke, Billie (Chas. Frohman, mgr.)—New Orleans 22-27, Beaumont, Tex., 29, Galveston 30, Houston 31, Austin April 1, San Antonio 2, 3.
Barnett, Zoe (Derthick & Daly, mgrs.)—Edmonton, Alb., Can., 22-24, Calgary 25-27, Vancouver, B. C., 29-31, Nanaimo April 1, Victoria 2, 3.
Bunny, John—Walnut, Phila., 22-27.
"Bird of Paradise, The" (Oliver Morosco, mgr.)—Belasco, Washington, 22-27.
"Bringing Up Father," No. 1 (Chas. Yale, mgr.)—Buffalo, N. Y., 22-27, Toronto, Can., 29-31.
"Bringing Up Father," No. 2 (Chas. Foreman, mgr.)—Victoria, Can., 24, Vancouver 25, Kamloops 26, Revelstoke 27, Calgary 29-31.
"Bringing Up Father," No. 3 (Gus Hill, mgr.)—Kent, O., 24, Akron 25-27, Painesville 29, Ashtabula 30, Beaver Falls, Pa., 31.
"Broken Arrow" (Cairns Bros., mgrs.)—Kankakee, Ill., 29, Pontiac 30, Roanoke 31, Heyworth April 1, Atlanta 2, Lincoln 3.
"Blue Bird, The" (The Shuberts, mgrs.)—Manhattan O. H., New York, 22-27.
Chatterton, Ruth—Gaiety, New York, indef.
Columbia Mus. Com. Co.—Ottawa, Can., indef.
Campbell, Mrs. Patrick—Colonial, Boston, indef.
"Clever Ones"—Punch & Judy, New York, indef.
Dressler, Marie (The Shuberts, mgrs.)—Lyric, Phila., 22, indef.
Drew, John (Chas. Frohman, mgr.)—Minneapolis 22-24, St. Paul 25-27.
Dillon & King Mus. Com. Co.—Oakland, Cal., indef.
"Damaged Goods"—Syracuse, N. Y., 22-24, Rochester 25-27.
Eltinge, Julian (A. H. Woods, mgr.)—Olympic, Chicago, indef.
"Experience" (Wm. Elliott, mgr.)—Casino, New York, indef.
"Everywoman" (Henry W. Savage, mgr.)—San Francisco 21-April 3.
Ferguson, Elsie (Chas. Frohman, mgr.)—Lyceum, New York, 22-27, National, Washington, 29-April 3.
Faversham, Wm. (Leonard L. Gallagher, mgr.)—Academy, Baltimore, 22-27.
Forbes-Robertson (Percy Burton, mgr.)—Milwaukee 22-27, Lyric, Cincinnati, 29-April 3.
"Fads and Fancies" (Klaw & Erlanger, mgrs.)—Knickerbocker, New York, indef.
"Follies of 1914" (F. Ziegfeld, mgr.)—San Francisco 22-April 3.
"Fool There Was, A"—Crown, Chicago, 22-27.
"Forty-five Minutes from Broadway"—Logansport, Ind., 24.
Gillette-Bates-Doro Co. (Chas. Frohman, mgr.)—Pittsburgh 22-27, Cleveland 29-April 3.
"Girl of Eagle Ranch" (Geo. Attebery, mgr.)—Burlington, Kan., 24.
"Girl from Rector's, The"—Victoria, Chicago, 22-27.
"Girl and the Tramp," Eastern—Fred Byers' (Clarence Auskings, mgr.)—Easton, Md., 27, Bridgeville, Del., 29, Milford 30, Dover April 1, Coatesville, Pa., 3.
"Girl and the Tramp," Western—Fred Byers' (Fred Flood, mgr.)—Tonopah, Nev., 22-24, Carson City 25-27, Virginia City 29, Fallon 30, Lovelocks 31, Reno April 1, Truckee, Cal., 2, Colfax 3.
Hitchcock, Raymond (Cohan & Harris, mgrs.)—Bronx O. H., New York, 22-27, Bkln. 29-April 3.
Hilliard, Robert—Broadway, Bkln., 22-27, Jersey City, N. J., 29-April 3.
Hodge, Wm. (The Shuberts, mgrs.)—Ithaca, N. Y., 24, Binghamton 25, Scranton, Pa., 26, Wilkes-Barre 27.
"Hello, Broadway" (Cohan & Harris, mgrs.)—Astor, New York, indef.
"High Cost of Loving" (Lew Fields)—Garrick, Chicago, indef.
"Help Wanted"—Lait & Raferty (O. R. Henkel, mgr.)—Walnut, Cincinnati, 21-27, Hamilton 28, Liberty, Ind., 29, Shelbyville 30, Greensburg 31.
"High Jinks" (Arthur Hammerstein, mgr.)—Grand Rapids, Mich., 24, 25, Kalamazoo 26, Lansing 27.
"High Jinks"—Oakland, Cal., 21-24, San Diego April 3, 4.
"Hanky Panky" (Lew Fields, mgr.)—Majestic, Bkln., 22-27.
"Henpecked Henry" (Halton Powell, mgr.)—Toronto, Can., 22-27.
Illington Margaret (Selwyn & Co., mgrs.)—Harris, New York, indef.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Cohan's, New York, indef.
"Inside the Lines" (J. Fred Zimmerman Jr. & Wm. Harris Jr., mgrs.)—Longacre, New York, indef.
"Innocent" (A. H. Woods, mgr.)—Buffalo 22-27.
"It's a Long Way to Tipperary"—Gus Hill's (John F. Sullivan, mgr.)—Indianapolis 21-27, St. Louis 29-April 3.
"It's a Long Way to Tipperary"—Gus Hill's (Chas Southwell, mgr.)—Ogdensburg, Can., 24, Quebec 25-27, Burlington, Vt., 29, Plattsburg, N. Y., 30, Ogdensburg 31, Newark, N. J., 29-April 3.
Kellermann, Annette—Detroit 22-27.
"Kick In" (A. H. Woods, mgr.)—Republic, New York, 22-27.
"Kitty MacKay" (Wm. Elliott, mgr.)—Shubert, Boston, 22-27.
Le Roy, Talma, Bosco Co. (Hugo Bros., mgrs.)—Wheeling, W. Va., 24-25, Cambridge, Md., 26, 27.
"Law of the Land"—Forty-eighth Street, New York, indef.
"Lilac Domino, The" (Dippel Opera Comique Co., mgrs.)—Majestic, Boston, indef.
"Little Cafe, The" (Klaw & Erlanger, mgrs.)—Worcester, Mass., 24, Providence, R. I., 25-27.
"Lady Luxury" (The Shuberts, mgrs.)—Atlanta, Ga., 26, 27.
Montgomery & Stone (Chas. Dillingham, mgr.)—Globe, New York, indef.
McIntyre & Heath—Cleveland 22-27, Pittsburgh, Pa., 29-April 3.
Mann, Louis (The Shuberts, mgrs.)—Lyric, Cincinnati, 21-27.
Miller, Henry—Cleveland 22-27.
Maude, Cyril—Blackstone, Chicago, 22-27.
"Maid in America" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Miracle Man, The" (Cohan & Harris, mgrs.)—Buffalo 22-24, Norwich 25, Ithaca 26, Auburn 27, Oswego 29, Watertown 30, Amsterdam 31, Hudson April 1, Newburgh 2, Poughkeepsie 3.
"Mutt and Jeff in Mexico" (Joe Pettengell, mgrs.)—Paterson, N. J., 22-27, Providence, R. I., 29-April 3.
"Mutt and Jeff," No. 2 Co. (C. H. Williams, mgr.)—St. Paul, Minn., 21-24, Minneapolis 25-27, Madison, Wis., 28, Fond du Lac 29, Sheboygan 30, Manitowoc 31.
"Mutt & Jeff," No. 3 Co. (Griff Williams, mgr.)—Albert Lea, Minn., 24, Northfield 25, Owatonna 26, Rochester 27, La Crosse, Wis., 28, Prairie du Chien 29, Wauson 30, Decorah 31.
"Mutt & Jeff" No. 4 Co. (Harry Hill, mgr.)—Shenandoah, Pa., 24, Bloomsburg 25, Hazleton 26, Lansford 27, Bridgeton, N. J., 29, Wildwood 30, Vineland 31.
"Missouri Girl, The" (Merle H. Norton, mgr.)—Wesley, Ia., 24, Fenton 25, Kingsted 26, Thompson 27.
"Milestones" (Klaw & Erlanger, mgrs.)—Ford's, Baltimore, 22-27.
Nelson-Terry, Phyllis (Joseph Brooks, mgr.)—Maxine Elliott's, New York, 22-27.
"New Henrietta, The" (Joseph Brooks, mgr.)—Cort, Chicago, indef.
"Natural Law, The" (John Cort, mgr.)—Cort, Boston, indef.
"On Trial" (Cohan & Harris, mgrs.)—Candler, New York, indef.
"On Trial" (Cohan & Harris, mgrs.)—Cohan's, Chicago, indef.
"Op Trizl" (Cohan & Harris, mgrs.)—Springfield, Mass., 22-27, Hartford, Conn., 29-April 3.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, New York, indef.
"Our Children."—Princess, Chicago, 22-27.
"Only Way, The" (A. Adams, mgrs.)—Valentine, Tex., 24, Marathon 25, Sanderson 26, Del Rio 27, Hondo 29, Devine 30, Pearsall 31, Sequin April 1, Luling 2, Flatonia 3.
"Old Homestead, The"—Cleveland 22-27.
"On the Frontier"—Tom Casey's (M. O. Lauderdale, mgr.)—Sibley, Ia., 24, Lake Park 25, Ocheyden 26, Superior 27.
Post, Guy Bates—Peoria, Ill., 24.
"Polygamy" (Modern Play Co., mgrs.)—Park, New York, indef.
"Pair of Silk Stockings, A" (Winthrop Ames, mgr.)—Little, New York, indef.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—Wilbur, Boston, indef.
"Pair of Sixes, A" (H. H. Frazee, mgr.)—New Haven, Conn., 22-27.
"Pair of Sixes, A," Eastern Co. (H. H. Frazee, mgr.)—Jersey City, N. J., 22-27.
"Pair of Sixes, A" Western Co. (H. H. Frazee, mgr.)—Yazoo, Miss., 24, Jackson 25, Birmingham, Ala., 26-28, Montgomery 29, Columbus 30, Macon, Ga., 31, Augusta April 2.
"Pair of Sixes, A," Central Co. (H. H. Frazee, mgr.)—Hancock, Mich., 25, Ishpeming 26, Escanaba 27, Menomonie, Wis., 28, Appleton 29, Oshkosh 30, Janesville 31.
"Peg o' My Heart" (Florence Martin) (Oliver Morosco, mgr.)—Adelphi, Phila., indef.
"Peg o' My Heart" (Peggy O'Neil) (Oliver Morosco, mgr.)—Eugene, Ore., 24, Corvallis 25, Albany 26, Salem 27, Portland 28-31.
"Peg o' My Heart" (Dorothy Mackaye) (Oliver Morosco, mgr.)—Tecumseh, Mich., 24, Jackson 25, Lansing 26, Charlotte 27, Muskegon 28, Big Rapids 29, Ludington 30, Manistee 31.
"Peg o' My Heart" (Doris Moore) (Oliver Morosco, mgr.)—Beloit, Wis., 24, Watertown 25, Beaver Dam 26, Appleton 27, Green Bay 29, Stevens Point 30, Marshfield 31.
"Peg o' My Heart" (Marion Dentler) (Oliver Morosco, mgr.)—Enid, Okla., 24, Tonkawa 25, Henrietta 29, Sapulpa 30, Venita 31.
"Peg o' My Heart" (Elsa Ryan) (Oliver Morosco, mgr.)—Owatonna, Minn., 24, Faribault 25, Rochester 26, Winona 27, St. Paul 28-April 3.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Los Angeles 22-27.
"Potash & Perlmutter" (A. H. Woods, mgr.)—Seattle, Wash., 22-27.
"Potash & Perlmutter" (A. H. Woods mgr.)—Toronto, Can., 22-27.
"Prince of Pilsen" (Percy J. Kelly, mgr.)—Dayton, O., 24, Indianapolis, Ind., 25-27, Grand, Cincinnati, 28-April 3.
"Prodigal Son, The" (Oscar Graham, mgr.)—Caddo, Okla., 24, Nocona, Tex., 25, Ryan, Okla., 26, Comanche 27, Apache 29, Granite 30, Cordell 31, Thomas April 1, Hydro 2, Okeene 3.
"Passing Show of 1914" (The Shuberts, mgrs.)—Kansas City, Mo., 22-27.
Robson, May—Burlington, Ia., 25, Keokuk 26.
Royal Lilliputians—Hartford, Conn., 22-24, New Haven 25-27.
"Red Widow" (P. H. Niven, mgr.)—Dublin, Ga., 24, Macon 25, Milledgeville 26, Athens 27.
Starr, Frances (David Belasco, mgr.)—Belasco, New York, indef.
Skinner, Otis (Chas. Frohman, mgr.)—Hollis, Boston, 22-April 3.
Sanderson-Brim-Cawthorn Co. (Chas. Frohman, mgr.)—Illinois, Chicago, indef.
Spooner, Cecil—Grand Rapids, Mich., 25-27.
Stahl, Rose (Henry B. Harris' Estate, mgr.)—Portland, Ore., 24-27, Seattle, Wash., 28-April 3.
Singer's Lilliputians—Hartford, Conn., 24, New Haven 25-27.
"Song of Songs" (A. H. Woods, mgr.)—Eltinge, New York, indef.
"Sinners" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.
"Show Shop, The" (Selwyn & Co., mgrs.)—Hudson, New York, indef.
"Sea Wolf, The"—Tremont, Boston, indef.
"Sari" (Henry W. Savage, mgr.)—Grand, Cincinnati, 21-27.
"Shepherd of the Hills" (Gaskill & MacVitty, mgrs.)—Portland, Me., 22-24.
"Shepherd of the Hills" (Gaskill & MacVitty, mgrs.)—Grand, Cincinnati, 28-April 3.
"Seven Keys to Baldpate," Eastern (Cohan & Harris, mgrs.)—Garrick, Phila., 22-April 3.
"Seven Keys to Baldpate," Western (Cohan & Harris, mgrs.)—Fresno, Cal., 24, Modesto 25, Sacramento 26, 27, Oakland 28-April 3.
"Seven Keys to Baldpate," Central (Cohan & Harris, mgrs.)—Salisbury, N. C., 24, Winston-Salem 25, Greensboro 26, Durham 27, Raleigh 29, Fayetteville 30, Wilson 31, Newbern April 1, Washington 2, Greenville 3.
"Seven Hours in New York" (O. E. Wee, mgr.)—Norwich, N. Y., 25, Lowville 26, Watertown 27, Gouverneur 29, Canton 30, Pottsdam 31, Massena April 1, Plattsburg 3.
"Sunny South" (J. C. Rockwell, mgr.)—Thompsonville, Mich., 24, Traverse City 25, E. Jordan 26, Charlevoix 27, Petoskey 29, Harbor Springs 30, Boyne City 31, Gaylord April 1, Grayling 2, Vassar 3.
"September Morn," Central Co. (Rowland & Clifford, mgrs.)—Pine Bluff, La., 24, Hot Springs, Ark., 25, Clarksdale, Miss., 30.
"September Morn," Circuit Co. (Rowland & Clifford, mgrs.)—Norwich, N. Y., 24, Oneida 25, Syracuse 26, Ithaca 27, Geneva 29.
"Shepherd King, The"—Denver 21-27.
"Shepherd Thief"—Imperial, Chicago, 22-27.
Treatini, Emma (The Shuberts, mgrs.)—Forty-fourth Street, New York, indef.
Tellegen, Lou (The Shuberts, mgrs.)—Thirty-ninth Street, New York, indef.
Tempest, Marie (John Cort, mgr.)—St. Louis 21-27, Kansas City 28-April 3.
Thurston, Howard (Jack Jones, mgr.)—Wilmington, Del., 22-27, Walnut, Phila., 29-April 3.
"To-night's the Night" (The Shuberts, mgrs.)—Shubert, New York, 22-27.
"Twin Beds" (Selwyn & Co., mgrs.)—Fulton, New York, indef.
"Twin Beds" (Selwyn & Co., mgrs.)—Rochester, N. Y., 24.
"To-Day" (Arthur Bryan) (Harry Von Tilzer, mgr.)—Seattle, Wash., 21-27.
"Third Party, The"—Plymouth, Boston, 22-27.
"Too Many Cooks," Coast Co. (Wm. A. Brady, mgr.)—Ft. William, Ont., Can., 22-24, Hibbing, Minn 26, Superior, Wis., 27.
"Trail of the Lonesome Pine" (Klaw & Erlanger, mgrs.)—Trenton, N. J., 25-27.
"Tess of the Storm Country"—National, Chicago, 22-27.
"Under Cover" (Selwyn & Co., mgrs.)—Cort, New York, indef.
"Uncle Tom's Cabin" (C. B. Harmount, mgrs.)—Mt. Gilead, W. Va., 24, Sandusky 27.
Warfield, David—Powers', Chicago, 21-27.
Walden, Dana—Manhattan, Ill., 24, McHenry 25, Kingston 26, Stillman Valley 27, Orangeville 29, Lee Centre 30, Wolverine, Mich., April 1, Buckley 2, Copenish 3.
"Watch Your Step" (Chas. Dillingham, mgr.)—New Amsterdam, New York, indef.
"White Feather, The" (Wm. A. Brady, mgr.)—Comedy, New York, indef.
"What's Going On?" (John Cort, mgr.)—La Salle, Chicago, indef.
"Within the Law" (Selwyn & Co., mgrs.)—Kansas City, Mo., 21-27.
"When Dreams Come True"—Atlantic City, N. J., 26, 27.
"Winning of Barbara Worth, The" (L. E. Yeoman, mgr.)—Los Angeles 22-27.
"Whirl of the World" (The Shuberts, mgrs.)—Minneapolis 28-April 3.
"Yellow Ticket, The" (A. H. Woods, mgr.)—Jamestown, N. Dak., 24, Fargo 25, Crookstown, Minn., 26, Grand Forks, N. Dak., 27.

STOCK AND REPERTOIRE.
Permanent and Traveling.

Academy Players—Northampton, Mass., indef.
Academy Players—Haverhill, Mass., indef.
American Stock—American, Phila.
Angell Stock (Joe Angell, mgr.)—Barnesboro, Pa., 22-27.
Arvine Players—Johnston, Pa., indef.
Adair, John Jr., & Co.—Steubenville, O., indef.
Auditorium Stock—Kansas City, Mo., indef.
Akins-Gates Players—Cleveland, indef.
Ashton, Newton Mus. Com. Co.—So. Bend, Ind., indef.
Burbank Stock—Los Angeles, indef.
Bryant, Billy, Stock—Point Pleasant, W. Va., indef.
Beaton, Margot, Stock—Bemidji, Minn., indef.

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THEATRES and OPERA HOUSES

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ODD FELLOWS' THEATRE, Sackets Harbor, N. Y. Newly furnished, new scenery, stage 24x16 opening. Good, clean shows. G. D. Read, Mgr

Bishop Players—Oakland, Cal., indef.
Byers, Fred, Stock (Byers & Ingram, mgrs.)—Paducah, Ky., indef.
Baker Stock—Portland, Ore., indef.
Bainbridge Players—Minneapolis, indef.
Boyd Stock—Omaha, Neb., indef.
Barrett Players (J. R. Barrett, mgr.)—Portsmouth, O., indef.
Bonstelle, Jessie, Stock—West End, New York, indef.
Baker Theatre Stock—Rochester, N. Y., indef.
Brunner-Cassimus Stock—New Orleans, indef.
Broadway Players (O. E. Wee, mgr.)—Camden, N. J., indef.
Barrow-Howard Players—Sioux Falls, S. D., indef.
Bijou Stock (C. Fred Daum, mgr.)—Warrentown, Shepards Neck, N. C., 22-24, Enfield 25-27, Goldsboro 29-April 3.
Craig Stock—Castle Square, Boston, indef.
Crescent Stock—Crescent, Bkln.
Colonial Players—Norfolk, Va., indef.
Cook, Chas., Stock—Waterbury, Conn., indef.
Colonial Stock—Providence, indef.
Canada, Jole, Players—Davenport, Ia., indef.
Cagley Stock—Omaha, Neb., indef.
Carter Robinson Stock—Okla. City, Okla., indef.
Cornell-Price Players (W. E. Cornell, mgr.)—Wauseon, O., indef.
Cook Players (H. M. Cook, mgr.)—Bradentown, Fla., 22-27.
Crane-Shirley Stock—Troy, N. Y., indef.
Columbia Stock (Wm. Kralce, mgr.)—Lawrenceville, Va., 22-27.
Crescent Stock—Paulina, Ia., 24, Spencer 25, Hartley 26, Sheldon 27, Granville 28, Orange City 29, Ireton 30, Pauline 31, Spencer April 1, Hartley 2, Sheldon 3.
Champlain, Chas. K., Stock—Geneva, N. Y., 22-27.
Davis Stock—Davis, Pittsburgh.
Denham Stock—Denver, indef.
Dalley Stock (Ted Dalley, mgr.)—Bay City, Mich., 21-27.
Dainty, Bessie, Stock—Waco, Tex., indef.
Dubinsky Bros.' Stock—Sioux City, Ia., indef.
Doty & Sights Comedians (B. H. Doty, mgr.)—Cadott, Wis., 22-27, Thorp 29-April 3.
Empress Stock—Augusta, Me., indef.
Empress Stock—Tacoma, Wash., indef.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Empire Stock—Empire, Phila.
Edwards, Mae, Stock (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., indef.
Earle Stock—Cumberland, Md., 22-27.
Eckhardt, Oliver, Players (Oliver Eckhardt, mgr.)—Regina, Sask., Can., indef.
Forsberg Players—Newark, N. J., indef.
Folly Mus. Stock (Harry Tuberville Jr., mgr.)—Peoria, Ill., indef.
Fountain Stock—Charleston, S. C., indef.
Gotham Players—Gotham, Bkln.
Gibney, Sarah, Co.—Sarnia, Ont., Can., indef.
Grand Opera House Stock—Grand, Bkln.
Gordinier Bros.' Stock—Burlington, Ia., indef.
Gerrard Stock (L. H. Gerrard, mgr.)—Kearney, Neb., 29-April 3.
Hayward, Grace, Stock—Willard, Chicago, indef.
Haswell, Percy, Stock—Toronto, Can., indef.
Horner Com. Co.—Estherville, Ia., indef.
Heyde Drama Players (Phil H. Heyde, mgr.)—La Crosse, Wis., indef.
Huntington Players—St. Paul, indf.
Harrison Theatre Co.—Sherman, Tex., indef.
Hard's, Ira, Stock—Mt. Vernon, N. Y., indef.
Horne Stock—Akron, O., indef.
Irving, Adelaide, Players—Waco, Tex., indef.
Jewell Kelly Stock—Mobile, Ala., indef.
Keith Players—Toledo, O., indef.
Keith Stock—Portland, Me., indef.
Keyes Sisters Stock—Dallas, Tex., indef.
Keith Players—Bronx, New York indef.
King Stock—King, St. Louis.
Lewis-Oliver Players (Jack Lewis, mgr.)—Raleigh, N. C., indef.
Logan Square Stock—Chicago, indef.
Little Stock—Little, Phila.
Lonergan, Lester, Players—Lynn, Mass., indef.
Livingstone Stock—Peoria, Ill., indef.
Lynn Playert—Lynn, Mass., indef.
Lawrence, Del. S., Stock—Montreal, Can., indef.
Lyceum Stock—New Britain, Conn., indef.
Lyric Stock—Buffalo, N. Y., indef.
La Roy Stock (H. La Roy, mgr.)—New Madison, O., 22-27, Winchester 29-April 3.
Lytell-Vaughan Stock—Albany, N. Y., indef.
Leonard Players (Wm. R. Leonard, mgr.)—Thurman, Ia., 22-27, Watson, Mo., 29-31, Westboro April 1-3.
Mack's Associate Players—Monessen, Pa., indef.
Merk, Sq. Players—Lowell, Mass., indef.
Mason Williams Stock—Mobile, Ala., indef.
Mark's, Ernie, Stock—Trenton, Ont., Can., 22-27.
Melville's Comedians—Henderson, Tex., 22-27.
National Stock (F. R. Cole, mgr.)—Delphi, Ind., 22-27, Crown Point 29-April 3.
North Bros.' Stock—Wichita, Kan., indef.
Orpheum Players—Reading, Pa., indef.
Oliver Stock—Rock Island, Ill., indef.
Oliver Stock—Moline, Ill., indef.
Orpheum Stock—Jersey City, indef.
Pringle, Della, Stock—Boise, Idaho, indef.
Poli Players—Poli's, Washington.
Poli Players—Auditorium, Baltimore, indef.
Poli Players—New Haven, Conn., indef.
Poli Players—Scranton, Pa., indef.
Poli Players, Worcester, Mass., indef.
Poli Players—Hartford, Conn., indef.
Princess Stock—Des Moines, Ia., indef.
Park Opera Co.—Shenandoah, St. Louis, indef.
Players Co.—Park, St. Louis, indef.
Payton, Corse, Stock—Syracuse, N. Y., indef.
Princess Mus. Com.—Montreal, Can., indef.
Perry's Peerless Players—Hamilon, Can., indef.
Price's Popular Players (John R. Price, mgr.)—Saratoga Springs, N. Y., indef.
Palace Players (Fred R. Beaudoin, mgr.—Clarksburg, W. Va., indef.
Premier Players—Fall River, Mass., indef.
Princess Stock—New Rochelle, N. Y., indef.
Price & Butler Stock—Easton, Md., 22-27.
Rentfrow's Stock (J. N. Rentfrow, mgr.)—Texas City, Tex., indef.
Shubert Stock—Milwaukee, indef.
Sherman Stock Co.—Joliet, Ill., 22-24, Elgin 25-27, Hammond, Ind., 28, Elgin, Ill., 29-31, Joliet April 1-3.
Sutherland Stock—Almond, Wis., 22-24, Red Granite 25-27, Princeton 29-31, Brandon April 1-3.
Schenley Players—Schenley, Pittsburgh.
Staub Theatre Players—Knoxville, Tenn., indef.
Temple Players—Malden, Mass., indef.
Scryoss, Mary, Stock—Grand Rapids, Mich., 28, indef.
Thompson-Woods Co.—Waltham, Mass., indef.
United Players—Marion, O., indef.
Van Dyke & Eaton Co. (F. Mack, mgr.)—Joplin, Mo., indef.
Vees, Albert S., Stock—Bellaire, O., indef.
Washington Stock—Detroit, indef.
Wanda, Kathleen, Stock (Walter Sanford, mgr.)—Elizabeth City, N. C., indef.
Wray, John G., Stock—San Diego, Cal., indef.
Wallace, Chester, Players (Chester Wallace, mgr.)—E. Liverpool, O., indef.
Warburton Stock—Yonkers, N. Y., indef.
Young Adams Stock—St. John, Can., indef.

COMPANIES IN TABLOID PLAYS.

"Baseball Girls" (Joe Jackson, mgr.)—Wilmington, N. C., 21-27.
Clayton Players (Lloyd G. Foster, mgr.)—Barre, Vt., indef.
Cushman Golden Gate Girls—Terre Haute, Ind., 21-27.
Empire Mus. Com. Co.—Lebanon, Pa., 23-27.
"Fads & Follies 1915" (Carl K. Harris, mgr.)—Harvey, N. Dak., 24, Lincoln, Mont., 25, Redfern, S. Dak., 26, Hutsonville, Ill., 27, Traer, Ia., 29, Waverly 30.
"Hotel Topsy Turvey," Galvin's (A. H. McAdam, mgr.)—Pittsburgh, Pa., 22-24, Wheeling, W. Va., 25-27.
La Petite Revue—Peoria, Ill., 24.
Jones, Hap, Mus. Revue—New Orleans, indef.
"Masqueraders, The"—Jas. A. Galvin's (A. H. McAdams, mgr.)—Hagerstown, Md., 22-27.
Paden, Sarah—Elgin, Ill., 21-24.
"Simple Simon" (Robert Kane, mgr.)—Greenville, N. C., 22-27, Charlotte 29-April 3.
"Tabarin Girls" (Dave Newman, mgr.)—Durham, N. C., 21-27.

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	Two Sides.	One Side.	Two Sides.	One Side.	Two Sides.	One Side.	Two Sides.
1M..	$ 2.00	$ 2.00	$ 2.25	$ 2.00	$ 3.00	$ 2.40	$ 3.00
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3M..	3.00	3.25	4.50	4.00	7.00	4.80	8.40
5M..	4.00	4.50	5.50	6.00	9.50	7.20	11.40
10M..	6.50	7.00	8.00	10.00	15.00	12.00	18.00
20M..	11.00	12.00	14.00	19.00	28.00	22.80	31.20
30M..	15.00	16.50	19.50	25.50	33.00	30.60	39.00
50M..	20.00	25.00	30.00	35.00	45.00	42.00	54.00
30M*	3x8 Tonights, 1 side, no casts, with photo						$10.50
30M	4x12 Tonights, 1 side, no casts, with photo						12.60
30M	4x12 Tonights, casts and synop., with photo						13.50
5M	4x12 Tonights, printed both sides, with photo						15.00
10M	3½x9½ Card Heralds, with photo						10.00
30M	Ladies' Free or Coupon Tickets						10.50
10M	6x24 Heralds, both sides (or 7x21), photo						12.50
10M	12x18 Heralds, 4 pp. (or 9x24), with photo						15.00
10M	14x21 Heralds, 4 pp. (or 10½x28), with photo						20.00
500	Half-Sheets, type, black on any color paper						4.50
1000	Half-Sheets, black on orange, with photo						7.50
500	Half-Sheets, from type, red or blue on white						6.00
1000	Half-Sheets, from type, red or blue on white						9.50
500	Half-Sheets, from type, two colors, photo						8.00
1000	Half-Sheets, from type, two colors, photo						12.50
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1000	14x22 Cards, two colors, eng., with photo						15.00
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THE CLIPPER'S HEALTH DEPARTMENT.

By DR. MAX THOREK, Chicago,

Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

WHAT EVERYONE SHOULD KNOW ABOUT CANCER.

So often we hear: "Doctor, what is the cause of cancer?" And, the doctor bows his head, wrinkles his brow, and then, with often a sigh, you'll hear him answer: "I don't know." He speaks the truth. We do not know as yet, specifically what the actual cause of cancer is. The profession of the healing art is divided on that question. Some are the adherents of the so-called Cohnheim theory of a hereditary acquisition, others are staunch supporters of the belief that cancer is caused by an infection with certain germs.

We must keep in mind that despite our efforts cancer has been on the increase right along. In other words, the enemy is creeping on a non-suspecting and ignorant public and shatters home, robs brilliant and indispensable persons, and slowly but progressively inserts its poisonous fangs into the heart of our population. It is stated on good authority that out of every eight women in England, who attain the age of thirty-five years, one is slain by it. In our own country, in 1908, *forty thousand people* succumbed to it.

So there you are: We are confronted with a formidable enemy and do not know just how he attacks or whence he comes. However, while the theorists are wrangling about this or that pet theory of theirs being the correct one—of one thing we are certain, and that is: We know that *irritation of any kind in any part of the body is an established cause for cancer.* Let us pause for a moment and analyze this statement. It is a fact that cancer most frequently makes its appearance in portions of the body where some form of irritation has existed for some time. Take, for instance, cancer of the lip. This is a frequent form of cancer and nearly always affects men. Why? And why the lower lip? Because men smoke, and as a rule women do not, and the smoker usually irritates the lower lip with his pipe-stem or the cigar, and there, gradually but surely, the irritation going on for months or years usually plants the seed for the serious consequences. Here comes a fellow who shows the beginning or perhaps an advanced growth of a portion of his tongue. Just examine the tooth or teeth corresponding to the site of his trouble, and lo! a jagged tooth has been irritating the tongue for many, many months or longer, and the tissues of the tongue become affected with cancer. Irritation again.

Here we see a pallid individual, leaving the office of the stomach specialist, the victim of cancer of the stomach. Scrutinizing his past history we would discover that he had been suffering for some time past with a chronic catarrh of that organ, a chronic form of indigestion, or irritation if you please, that caused the trouble and implanted the life-destroying cancer cells into this poor fellow's food receptacle. Again irritation. Often we open a gall-bladder, during operations, for the removal of gall stones, and to our chagrin find that cancer had started in the gall passages as a result of *irritation* from the gall stones scratching on the walls of the gall bladder. If removed in time the patient's life would be saved. An *irritation* from a stone in the kidney, the bladder, or in any other hollow organ, in time leads to this fatal complication.

Thousands of mothers leave their home untimely, through cancer of the breast and womb. The irritation here from nursing the baby and repeated childbirths are the factors which invite the cancerous formation.

The volumes of evidence collected to prove the effects of irritation on the tissues as a precursor of cancer, offer conclusive evidence of its importance. The irritation may be mechanical, themal, chemical or infective. For instance: It is not at all unusual to find cancer develop at the sites of cicatrices resulting from burns, or in ulcers, fissures and patches of chronic inflamation.

There is a certain form of chimney sweeps cancer which results from the constant irritation of the parts by the soot with which the sweep comes in daily contact. Other irritants, such as paraffin and tar, and a variety of others are known to have caused cancers.

And now, the world over, the sages of the medical profession are constantly at work, millions and millions of dollars are being spent annually, in an attempt to definitely establish the cause of cancer growths, but despite all the effort and energy we are just where we were a century ago.

However, has the medical world changed its opinions about the treatment of this terrible scourge of the human family? Are the methods of fighting the trouble different now than they were in the past? Are the results of modern treatment different than those of our forefathers? These are burning questions. Here you will find the modern and progressive physician answer with a smile of satisfaction, "yes."

Cases of cancer which were deemed hopeless a short time ago are looked upon now as curable. The progress made in surgical technique and the general improvement of treatment is marvelous and the results most astounding. You will notice that I said "surgical technique." "Why," someone would query, "has medicine not added its share to the enlightenment of this important field?" *No.* And here is where we must once for all impress all interested—and all should know—that the sooner the idea of curing cancer with medicines is discarded, the better, for thus far no remedy is at our command which offers the minutest ray of hope in benefitting the sufferer with this dreaded affliction. The cancer faker who cures (?) with salves, medicines and pastes should be placed behind iron bars. He is a menace to the community and directly responsible for the death of thousands of unfortunates who happen his way. He takes advantage of the unfortunates and makes promises which he knows are false, and for the sake of filling his slimy coffers with gold wrenched from aching hearts and those in despair, only too often he robs them of the one chance they have to obtain a cure by operation. And, while this is the only cure when taken in time, before the cancerous masses have invaded vital structures and adjacent lymph glands, the time is wasted by the quack with promises until the condition is "absolutely hopeless."

There are certain established facts at the present time which should be inculcated into the minds of the general public, and if this knowledge be disseminated in lay-circles, preached from pulpits, taught through the newspapers and in lectures, I can see no greater service that could possibly be rendered to God's children.

"What are these rules?" They follow:

Avoid irritations of any kind.

Suspicious looking new formations should at once be investigated.

Remember, *cancer is curable* when taken in time.

Discard the idea of medicine. There is *no medicine* for cancer.

The only medicine is *surgical removal* by a competent man.

Cancer is, in the opinion of the majority, not contagious.

To wait, means death; to act, get cured.

No case of cancer is hopeless when given early attention.

Be optimistic and do not give up.

Beware of quacks who promise cures from salves, secret medicines and methods "known only to them." They are fakes, pure and simple.

The hope of the cure of cancer lies in early diagnosis. Here is where the "rub" is "early diagnosis"—how nice that sounds. Here is where conscientious medical men shine and often show the right path to their surgical brothers. If an early diagnosis be made, early treatment may be instituted and a cure hoped for. But who should make the early diagnosis? The doctor? Yes, but the individual should consult himself first. Here is a rule which applies to both sexes: If you notice something abnormal about your bodily functions, which were normal to the present time, and your attention is being directed to a given set of symptoms or the appearance of a swelling or perhaps a hemorrhage, consult a modern, well trained physician and insist on a diagnosis. Do not be satisfied with doubtful answers. You should know positively.

For example, not so many years ago a sufferer from cancer of the stomach was looked upon as an individual doomed to die, and with a sigh the physician of yesterday informed the immediate relatives of the existing condition. It is different in the present day. If an early diagnosis is made we do not wait, nor do we give pills and powders, but we at once prepare to attack the enemy and eradicate him as thoroughly as possible. The result is that hundreds of individuals who, in years gone by, would be permitted to slip into the downward road, are now restored to useful citizenship and are able to provide for their homes and make their dear ones happy.

It has been shown by physiological experiments that half or one-third of the stomach will carry on the functions necessary for the maintenance of health, and the surgeon has taken advantage of this knowledge, with the result that cancer of the stomach—a hopeless affection in the days past—is now regarded as curable *when taken early.* So then, when your stomach rebels and you begin to lose weight or feel indisposed, endeavor to find out what is the trouble.

When the question "operation" is broached to most individuals it naturally follows that a certain fear permeates their being. But it must be kept in mind that it is not the operation, if skillfully performed, that kills; it is the malady. Skillful surgeons, in these days of advanced surgical technique, do not fear the operative mortality. When the question of cancer is considered the student of to-day is taught that "the risk is not in surgery, but in the delay of its performance." Next to cancer of the stomach comes cancer of the lip in men, and cancer of the breast and womb in the opposite sex.

It is a sad state of affairs that compared with other countries our blessed Union is lax in instructing women about what they should know in regard to cancer, what they *must* know about it and how to recognize its early manifestation, in the hope of reducing the appalling mortality from this dreaded affliction to a minimum. They legislate and restrict the sale of opium, and measures of equal or lesser importance are brought to become laws, but strange, this very vital question is only lightly or not at all discussed. The result is that our women are kept in ignorance; there is no one who troubles to tell them the things they must know, and we stand amazed and wonder why so comparatively few perish as a result of cancer in other lands.

In view of the appalling fact shown by statistics of registration, that one out of eleven of all women die of cancer, and after reaching the age of thirty-five the mortality increases from one to nine, and that most of these are uterine cancer, the question arises—says Dr. Chase—whether the medical profession does not owe an unfilled obligation to this most unfortunate class of sufferers. While large benefactions and well organized efforts are ministering to the comfort of the tuberculous, there is not in New York State, nor to my knowledge in any other State, any systematic humane plan to reach these more terrible cases, in which the patients are condemned to helpless suffering and torturing death. No less an authority on the subject than Cullen expresses himself as follows: "It is absolutely necessary that the people be enlightened as to how to diagnose cancer early, and as to what can be done for them in the early stages. Information on this point should be, and in some instances is being published in journals read exclusively by women. They are being told what constitutes cancer symptoms, and this will mean that a large percentage of these cases will be cured."

The symptoms of uterine cancer are bleeding and discharge. If to this be added a loss in weight, inability to exert herself, and a change in the general physical disposition of the woman, she had better be on the lookout. It is folly to wait and say: "I'll watch for a while and see how it develops." This watching for developments permits valuable time to pass, and very often is suicidal.

(To be continued next week.)

World of Players.

THE HOITY TOITY MUSICAL COMEDY NOTES.—This company, now playing its second week at the Auditorium Theatre, on Lloyd's Pier, Corpus Christi, Tex., has awakened a few of the natives of this city. The company is par excellent and should pack any house at every performance. Roster: Matt B. Kolb, manager and Dutch comedian; Bobby Vail, Dutch; Alex Saunders, Jew comedian; Shorty Cole, general business; Billy Maxwell, straights; La Neva, prima donna; Marie Mann, ingenue; Hallie Hollister, soubrette; Babe La Star, specialties, and the best dancing chorus in a tabloid show, as follows: Pauline Rosemond, Lillian Franks, Mildred Trevanio, Ella Kraus, Edith Ray, Dolly La Star, Bessie Mack, Mrs. La Star, mistress of wardrobe, and W. M. Hendrix, advance representative. This show was recommended by the police matron of the city of San Antonio, to be the cleanest tabloid show ever witnessed in that city, and also recommended by the chief of police in this city. The Lloyd's Pier will open its Summer season, here, March 11.

"GIRL AND THE TRAMP" (Western) Notes.—The roster of our company remains the same as when we opened the season in August, with the exception of Alton Thomas, who joined a week ago to play the lead. The cast includes: Fred Flood, characters and manager; Fred Barclay, heavies; L. D. Way, pianist; Cato F. Mann, general manager; D. R. Munger, in advance; Essie Hensey, leads, and Billie Robinson, soubrette. At Circleville, U., we had the pleasure of meeting George Cator, cowpuncher and roper, who was with the 101 Ranch several seasons ago, and with Pawnee Bill for two seasons. From Circleville we went to Panguitch. On our trip to Orderville, a distance of about sixty-five miles, including a trip over the top of the mountain, we encountered a blizzard, and it was with considerable difficulty that we were able to proceed. After many experiences through the storm we finally reached our destination, where we found a full house awaiting us. On the way, Mr. Barclay's right foot was pretty badly frozen, but a brisk rub in the snow served as a remedy. From Orderville we went to Kanab, and the weather there was just like Spring. From here we will go to St. George, and then to 'Frisco, where we will lay off a week to take in the fair. Our business is phenomenal, as they claim ours is the first real show that has been seen here in years.

EMMA WARREN (Mrs. J. S. Garside), since the death of Mr. Garside, has been taking a much needed rest. She spent two weeks with her brother, Perce Warren, at his home in Indianapolis, Ind., and left Feb. 20, for Shreveport, La., where she will spend several weeks with her sister, Mrs. Chas. Rettig, 1081 Jordon Street.

NOTES from Kibble & Martin's "Uncle Tom's Cabin" company, Wm. Kibble sole owner C. F. Ackerman, manager. Business has been good. Feb. 28 at Williamsport, Pa., the members of the company's band were the guests of the famous Repas Band of Williamsport, and to say that the Repas musicians treated the company royally would be drawing it mildly. Johnnie Hazel, who is directing the Repas Band, favored the company with a cornet solo, and every one knows what Johnnie can do. Pennsylvania certainly is proud of her Williamsport Band and the troupers can't say enough in its praises. Everybody had a good time and hopes to play Williamsport next season. We will close a season of thirty-five weeks, March 13, at the Majestic theatre, Buffalo, N. Y., and will open season of 1915-6, July 31 at Chicago.

THE CLIFTON COMEDY COMPANY NOTES.—This company is playing to packed houses in the Northern part of Missouri. This is its third season, and it has one of the best shows for its size. The following people have been with us since we opened, Jan. 12: Jay Poland, manager; Clarissa Poland, Alvin Kirby, producer; Ruby Poland, singer; Grace Kirby, leads; Will Brown, aerial and slack wire; Gorello and Ryan, comedians, and a six piece orchestra, under the direction of Prof. James Scully. This Summer the company will have a 100x60 tent, and will play Oregon.

O. R. HENKEL, business manager of "Help Wanted" company, writes that business is very fair, and that the show is leaving an excellent impression everywhere.

Vaudeville.

HARRY OPEL writes: "We have spent quite a pleasant Winter here in Toledo, and are now looking forward to our Summer tour, which will open early in May, and which will make our ninth annual tour. During our Winter lay off we put together almost an entire new show, and have added many new tricks. We will present one of the strongest two people outfits on the road. When you consider that we give a two hours' entertainment, with no intermission, and only my wife and self working, you know we have to work. We work mostly for benefits of churches, schools and lodges, and cover the same route each season. We get THE OLD RELIABLE each week, and it's a family scrap to see who reads it first, and believe me we don't miss a word. Things theatrically here seem to be moving along in pretty good shape, as we manage to see a couple shows each week, and usually find the theatres full."

MANKICHI KITAMURA announces that last week the Kitamura Attractions, Inc., produced two new troupes, which have been booked one on the big time and the other on small time. Mr. Kitamura is general manager and owner of the troupes. He has full interest and control of all the F. Kitamura attractions in America and in England.

EUGENIE DE LAFAYETTE, the musical doll, has laid her "Palace of Music" act aside and purchased a three story residence in Chicago, near Lake Shore Drive, and will remain off the road indefinitely. Though having some tempting offers from the W. V. M. A., she declined them all, preferring the enjoyment of a real home to the uncertainties of the present vaudeville routings. All her friends, when in Chicago, will be welcome.

WILLIAM GROSS, who came to the Palace Theatre, Detroit, for one week, with "The Masqueraders," was held over for five weeks and put on a new thirty minute production each week. The company closed March 7, at the Palace, Detroit, and is now on the Greenwood time in Atlanta, Ga. The principals in the cast are: William Gross, the featured comedian, Lew Petel, Arthur McAdam, Mayme Galvin, Little Tootsie, and a chorus of six girls.

ALSEY SEXTON, the boy minstrel, writes: "I have been down with a cold that almost put me out of the game. I am now in Memphis, indefinitely."

AL. ROOT, the Rochester vaudeville agent, writes that he has added several new houses to his list in the past ten days. They include the Princess, Canastota, N. Y.; Madison Theatre, Oneida; Opera House, Dansville, N. Y.; Newark O. H., Newark, N. Y., and is also filling in acts at the Carroll Theatre, Rome, N. Y.; Sayre Theatre, Sayre, Pa.; Victoria, Rochester, and several other houses in Western New York. Al. will book the free acts again this season at Greater Ontario Beach Park, Rochester, and Renwick Park, Ithaca, and expects to have several other big parks this Summer on his circuit.

JULIE RING is headlining on the Proctor circuit in "The Wrong Room."

MARION MURRAY informs us that William Ricciardi, Italian character actor, left her act in Syracuse, on Sunday night, without notice. Miss Murray was booked the following week at Shea's, Toronto, and had transportation for her company there, but had to cancel her time. The act is booked by Harry Webber, and has met with great success, being booked solid.

JOHN T. HANSON and Maybel Drew were CLIPPER callers. They report a very successful season and return to their cherry orchard, in Michigan, sometime in April for their Summer vacation.

THE MERRILL COMEDY THREE, Merrill Charlan, Walter Charlan, and Harry Shaw, have joined the Thomas Bros. Vaudeville company, under canvas a one car show. They report business through Texas only fair.

MARY E. PROSPERT THAYER writes: "I am meeting with fine success, working under the guarantee of money back if wanted, and the expressions of approval of my vaudeville material are enough to give one a 'swelled head.'"

SAM BARTON, the silent tramp comedian, arrived in England and opened March 1, at the Hippodrome, Liverpool, and reports big success. Barton originally signed up for eight weeks, but as he was so big a hit he will remain in England for a long time.

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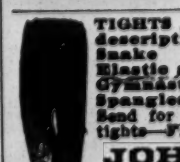

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PERSONNEL OF THE ZONE ATTRACTIONS AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION.

BY FRANCIS DEANE.

Out at the Exposition lot, Sam. C. Haller has come to be known as "Nine one hundredths of the Joy Trail." There are an even hundred shows on the Zone and Sam is managing nine of them, the entire E. W. McConnell string.

In front of the Dreadnaught show, is Jack Elliott and Bill Bailey is doing the talking. "Slim" Havis is making all kinds of good with the Jesters' Palace.

H. Guy Woodward has been at Haller's right hand at Creation, but now that Pharoah's Daughter is grinding, has taken the front of the house with Joe Callahan, doing his talking. Oscar Noble is in front of Gettysburg and Dick Schneidewind, who had the Bontoc Igorrotes at Seattle and is only now back from five years on European lots, has taken hold of the Samoan Village.

The "Vets" are well represented all along the line. Jim Hathaway is managing the 101 Ranch outfit and Hartley Tyler the Selig Animal Show. With Tyler are Clarence Norris and Johnny Robinson. Fred McLellan is handling the Panama Canal, and Harry Ellsworth is here with the London to the South Pole Show. Fred Millican has Dixie Land off the bat. Captain A. W. Lewis, of Boer War fame, has the Tehuantepec village with Bobby Kane out in front. Ernie Mattox, Chief of the Department of Concessions at the Seattle Exposition and a vet of Buffalo, is the presiding genius of the '49 camp. Major Rhodes is in front of the Camp. Colonel Fred Cummings has another show "inside" the '49 outfit. Captain Boyd has his dog and pony show inside Fred Thompson's Toyland spread. George Jabour has the Somaliland concession and is also managing Mysterious Orient temporarily, Harry McGarvie having surrendered the Orient Show. Charley Reilly, Jimmie Donnelly and Tom Loftus are handling the Irish Village. Park Prentice is leading the band at the 101 Ranch.

Fred Salih is manager of the Russian Ballet theatre, with a chorus of pretty dancers.

Harold H. Knox, a nephew of former Secretary of State Philander C. Knox, is managing the Samoa theatre where a native band nightly sing "It's a Long Way From Tipperary." The siva siva dance of Samoa with Maiden Laufalua as the star dancer is the hit of the show.

Ad. Gunsendorf is manager of the submarine Show of the Combined Amusement Co., headed by F. W. Swanson, as president and general director. This company also operates the Dayton Flood, the Alligator Farm, the Aeroscope and the Clown Merry-go-round.

The troupe of twenty-eight muscle dancers in the Hawaiian Theatre, under the direction of Kimo O. Evanos is a big drawing card. Princess Keala is the chief wiggler. There are sixteen pretty Hawaiian girls and twelve men, including the Shaw family of instrumentalists. L. V. Roberts a San Francisco contractor, is the proprietor. A. McBride, formerly agent of the Allen and McBride Carnival Shows, is chief announcer and director.

The Old Red Mill, a new fourteen hundred feet ten cent water ride, with many new inside features, is managed by L. C. Selpp, owner.

Selig's Animal Show is managed by H. S. Tyler. J. T. Crone handles the animals assisted by Curley Newman. The show also has the famous John Robinson New York Hippodrome elephants. Madame Aolga and her troupe of trained animals, Norris' Baboons and a troupe of preforming Bengal Tigers, are on the program.

Charles Hile and his brother Harry are managing the L. A. Thompson one and a half mile racing Red Devil and Green Dragon roller coaster and dip ride.

Joseph Kramer and S. A. Price are handling the London to the North Pole show, a real and realistic panorama with real Siberian huskie dogs like Captain Scott used, and sledders. All for twenty-five cents.

The Bowls of Joy, a new ride which is a sort of roller coaster and Virginia reil combined, is a big hit. F. C. Stevenson is manager. Harry White is handling the front. Opposite this is the Jesters' Palace, the Temple of Mysteries and the Nurnberg Village.

Bernard M. Karlton is the general manager of the Chinese Theatre and the Mysterious Orient. Walker Smith is the general scout for the Forty Nine Camp. Princess Attuna and Princess Lola are chief dancers in the Orient. The Ben Hassen Ali Troupe is also in the Orient show, as is also Madame Scheriff and her Temple of Mummies.

H. T. Harper is manager of the Irish Village. "Ireland is free," so far as the admission is concerned. Inside there are jaunting carts, Rocky Road to Dublin, Lakes of Killarney and an Irish Theatre where one act plays of Irish folklore is given afternoon and night. H. C. Pierce is in front.

Across from there is the Underground Chinatown, Chinatown before the San Francisco earthquake, managed by Sid Grauman. Opposite this is the Educated Horse, Pharoah's Daughter and next door is the Incubator with its live midgets with Dr. M. A. Cooney in charge.

The Race for Life, an auto racing show with motor cycles, in a wild ride for life in a perpendicular bowl, managed by Irving Ackerman. "Dare Devil" Coonan is the chief star, together with "Red" Armstrong and Reckless Vernon of loop the loop fame. Ben Donnelly is chief announcer.

During the first four days that the Panama-Pacific Exposition was opened, over 50,000 spectators passed through the turnstiles of the Panama Canal concessions.

This immense half million dollar attraction is one of the most complete and best equipped shows that ever has been presented to the public at any World's exposition. It occupies over five acres of territory, and is an exact topographical reproduction of the original Panama Canal, view from a revolving platform, seating 1,000.

This attraction was conceived by L. E. Meyers, a Chicago builder and electrical engineer. Fred McClellen, formerly with the "Cabiria" pictures, is manager; J. N. Jackson, superintendent; Jere Schesler, electrician, and Paul Thompson, auditor. Toyland Grown Up is Frederic Thompson's greatest contribution to the fun world.

Crazy Town is a sight in itself.

Toyland is a riot of color and fantastical art schemes, but still it is a show, peopled by a score of midgets, giants and people of unusual qualifications.

Lady Elizabeth, the smallest and best proportioned midget in the world, stands thirty-one inches high, is twenty-one years old, speaks six different languages, plays the piano and other musical instruments, stands out as the star of the little people. Sam Brooks, Irwin Emmer, Edith King, Major and Mrs. Little Finger, Mr. and Mrs. Geo. Chesworth, Major Gush Simon, Mabel Campbell, Mr. and Mrs. Sullivan, Paul Paulis, Jennie, Edw. and Edna Cohen, Sam Short, Ella Cox, A. Stoeffels and sister, are all in the Midget City.

Blanche Payson, who has the honor of being the only special woman in America at the present time is doing police duty. Annie Abbott, who is known as the Little Georgia Magnet, has a theatre of her own, The St. Leons, wire walkers, and equestrian performers are the head line features of the Toyland circus. Then there are three of the fattest women on the caleodar, Mrs. M. E. Lewis, Vera Barr and Nettie.

D. B. Boyd's animal circus including twelve millitary ponies, trained goats, sheep and dogs, as well as three clowns and a kicking mule, form an attraction that keeps the crowd interested.

There are numerous side shows, like the Trip through the Mines, the Toyland Ball Room, the Trip to the Hall of Fame. The Town Pump, which supplies the Grand Canal with fifty thousand gallons of water a minute, the Web of Life.

"Miller Brothers' 101 Ranch," known from Coast to Coast for its faithful reprodction of the Western characters and its utter absence of all that is foreign to the West, has been the Wild West chosen by the P. P. I. E.

W. A. Brooks, from Santa Ynez Canyon, California, is head of the staff at the "front of the house," ably assisted by a corps of stenographers, book-keepers, spellbinders, ballyho experts, an imaginative press agent, et al.

Col. Joe C. Miller, from the time he arrived in San Francisco from the 101 Ranch at Bliss, Oklahoma, Monday, February 15, just six days before the Exposition gates were thrown open to the public, has been much in evidence on his Arabian stallion "Ben Hur," leading the "Grand Entry" Col. Miller leaves the Exposition shortly to organize the road show of 101 Ranch for the coming Summer season, opening at Madison Square Garden, New York, in April.

His place will be taken by Col. Fred Cummins, Chief La-Ko-Ta, of Indian congress fame, who has been identified with the Wild West shows at all the big expositions since the World's Fair at Chicago.

Those in the "know" of things theatrical, especially in connection with the "white tops," will be interested to learn that all of the well known performers from the Miller ranch at Bliss are at the exposition for at least the opening program, or until the road show is ready to start East. From Park B. Prentiss, the leader of the 101 Ranch Cowboy Band, to the last Sioux in the parade, the Miller Show is the same delightful old organization of old. Dr. E. J. Weber still looks after the sprained ankles and the stubbed fingers; Booger Red still is chief of the cowboy contingent; Chief Eagle Eye looks after the Indians and interprets for them, much to the delight of the press agent.

Robert Edgar Long, formerly general publicity man for the Brady office, and later "in advance" of young Joe Santley, in "When Dreams Come True," is looking after the newspaper work for the Miller Brothers.

Capt. N. Hardin is commanding the Zouaves, Neloa Mae, official bugler, C. W. Page, ammunition, J. Casey, property master, assisted by Sid. Kelly, Harry Walker, John Hicks and Harry Bland, C. V. Downing, chief electrician.

For the 101 Ranch outfit, those who "bark" and "spiel" and "exhort" before the maddening crowds, include F. A. Cook, Al. Fisher, Dan Dix and his mule, and others.

The grandstand at the 101 Ranch will seat fifteen thousand persons, and in every way the concession is quite the largest along the Joy Zone, and surely one of the most interesting.

The business done at the 101 Ranch up to the end of the first week of the Exposition, was far and away beyond the most sanguine expectations of the Miller Brothers.

Harry Ellsworth has the Dayton Flood, in three actual scenes. The entrance is filled with Dayton manufacturer's display of products. Ellsworth is also interested in the London to the South Pole Show.

The Stella picture, similar to the Nana picture of years ago, only on a more elaborate scale. Norman M. Vaughan is owner, and his brother, E. A. Vaughan, manager.

Dixie Land, with its large minstrel show and "Nigger" dancers, is an excellent production of one of America's old reliable theatrical institutions. F. S. Millican is the producer and manager. Jeff Webb is handling the stage.

All the shows are getting the money and are perfectly satisfied with business so far. Of course, everybody knows that business will be on the increase as the crowds begin to flock to the exposition, for the officials have arranged special events for every day of the fair that will be attractive for people all over the country. The railroads entering 'Frisco state that they are practically booked solid for all accommodations beginning with May 1, up to the Fall months. There is an average attendance now every day of about 50,000, which is more than the fair officials expected.

Harry Leavitt, the well known carnival man, is managing the "Neptune's Daughter" show, with diving girls from the New York Hippodrome. P. Wilkerson is the lecturer. A number of the most skillful and celebrated aquatic acts and water specialties, fancy swimmers and divers have been secured.

The Natatorium structure (now being erected) is ninety feet frontage by one hundred and twenty feet in depth. It is designed with an artistic unique front, representing the prow of a ship which extends about twenty feet over the street, and is surmounted by a beautiful statute of Aphrodite, diving from the prow of the ship and holding in her outstretched arms a ball of fire.

The building is handsomely and artistically fitted up and seats six hundred, the swimming pool fifty or sixty feet in size and at the open end a stage for the various performances. It is situated in the centre of the Zone, between the Grand Canyon and Hagenbach's Animal Exhibition.

Yellowstone Park attraction is under the management of J. R. Kathrens. Old Faithful Inn reproduced, and inside there is a large dining room with music for the orchestra of eighty. In the spectatorium Old Faithful Geyser is here reproduced with actual water spouting high among the mountainous scenery. The electrical effects are new and novel. The show is a hit. There is only one admission to all the attractions with the park.

W. F. Sessor is manager of the Grand Canyon of Arizona show. L. R. Fisher is his assistant. Sightseeing parlor cars, automatically controlled so as to stop frequently throughout the ride, take the visitor through the wonderful panorama, with the most famous parts of the Canyon faithfully reproduced by the artistic genius of Walter W. Burride, the New York scenic artist. The attraction covers six acres of ground, and is billed as a $500,000 show.

Captain A. W. Lewis, who had the Boar War show at the St. Louis Fair, is the general director of the Tehauntepec, Mexican show, just across the Panama Canal attraction. It is a sketch of Aztec land from the heart of Mexico. "Broncho Billy" Anderson is the producer. There is a Mexican theatre inside the spacious grounds. Mexican workers in stone, coral lace weavers and basket weavers are a feature. This is a miniature trip through Mexico for 25 cents.

Japan Beautiful, one of the half a dozen concessions on the Zone that have cost over half a million dollars each to construct, was about seventy-five per cent. finished on the opening date. Fred. R. Glass, who last year conducted the Manila, Phillippines Carnival and who is engaged for a Tokio, Japan, exhibition for 1916, acted as general overseer of the construction work. Yumeto Kushibiki, the promoter and director, remained with Glass on the job. Joseph F. Pasen has been appointed general representative of the concession which has fifteen shows and fifty selling sub-concessions. At the entrance is a mammoth gilded figure of the Buddha God Diabutsu. At the rear of the grounds is a stellar reproduction of Mount Fujiyama. In the principal theatre is Miss Fuj and Samuri stock company. Twenty Japanese artists of both sexes appear in the dramatic successes of their native land. Among the others in an executive capacity on the lot, are, Charles Salebury, Ed. Hanlon and Harvey Rustin.

It will take another fortnight to put the finishing touches to all of the shows and scenic effects.

STEIN & GOLDSTEIN, the Brooklyn, N. Y., manufactureres of carrousels, have recently completed a new carrousel for Louis Bopp, of Revere Beach, Mass.

REGISTER YOUR ACT.

THIS COUPON will be numbered and attached to your contribution, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending in same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published each week as received.

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"THE GIRL FROM UTAH" is expected to return to New York for the Spring and Summer at the Knickerbocker.

"When the Creator had made all the good and beautiful things, in order that they might be truly appreciated, He then made the beasts and reptiles and poisonous insects.

"When He had finished He had left over scraps that were too bad to be put in the rattlesnake, the hyena, the scorpion or the skunk; so He placed all these together, covered it with suspicion, wrapped it with jealousy, marked it with a yellow streak and called it A KNOCKER.

"Then as a compensation for this fearful product, He took a sunbeam and put in it the heart of a child, the love of a mother, the brain of a man, wrapped all these in civic pride, covered it with brotherly love, gave it a mask of velvet, and a grasp of steel, and called it A BOOSTER.

"He made him a lover of fields and flowers and manly sports; a believer in equality and justice.

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Inter-State Fair, Sioux City, Ia. — JOE MORTON, Sec.
Canadian National Exhibition — DR. J. O. ORR, Toronto
Western Fair Association — A. M. HUNT, London, Can.
Bismarck Exposition — G. W. GILBREATH, Bismarck, N. D.
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"DREAMING."

BY FRITZIE "COMFORT"
(Of the "Bird Millman" Troupe.)

Oh, joy, I'll be glad the first morning
That I stretch in my berth with a yawn,
To hear the rumbling red wagons
As they roll 'cross the flats, in the dawn.

And to hear the soft neighing of horses,
And the "yowls" from the howling wild beast,
And the clumsy, waddling old elephants
As the "sun" starts to climb in the East.

And the same noisy gang in the wash room,
With their appetites husky and strong,
And the same old feed in the "cookhouse"
That we scoffed at in days that have gone.

Watch the poles go up for the big top,
And see the boss wallop a "shine,"
Watch a skinner with a mitt full of leather
Turn eight horses around on a dime.

And the first clear notes of the bugle
Gives a feeling that's both soft and grand,
As the parade winds its way up the main drag,
To the tunes from the big concert band.

And the crowd, how it smiles its approval,
At the ladies, so dainty and sweet;
How they yell with glee at the joeys,
And follow them on up the street.

The "gells," how they fall for the "kid show."
Say, it's great, as you lay in the "shade,"
To watch all the rubes and their "sweethearts"
Get stewed on the "red lemonade."

And just at the close of the entry,
As the whistle it blows for a "stop,"
I can hear the "heave it down!" "heave it!"
Of the "shines," as they guy out the top.

I can hear the loud cry of "Hey Rube,"
And see the crowds of "rough men,"
And each grab a stake as they rush by,
Anxious to get in the "clem."

And the old man, look kind of worried,
As he stares at the sky over head,
At the clouds growing dark in their anger,
While the sun it is turning to "lead."

I can hear through the roaring of thunder,
I can hear through the storm's ugly din,
The rat-tat-tat of the sledges,
As the "hammer gang" drives extras in.

I can see the same bunch, after supper,
I can see my same favorite "gal,"
And the same sweet smile of "welcome"
From the same soft "eyes" of a "pal."

I can follow the "torches" at midnight,
Past the "runs" and the "pull over teams,"
And stumble o'er ties and the mud holes
That abound in the land of my dreams.

They tell me that up at "the quarters,"
Things are "painted" and "gilded" brand new;
The old man ain't afraid of the hard times
And the shops are running full crew.

But now it's middle of Winter,
And I can't do one blessed thing,
But wait for the call of the bugle,
And go North with the birds, in the Spring.

REPRESENTATIVES of the fairs which are members of the Northwestern Fair Association fixed the dates for their fairs at a meeting held at Sioux City, Ia. Officers of the association were also elected at that meeting. The dates were fixed as follows: Rockwell City, July 28 to 30; Fonda, Aug. 4 to 6; Alta, Aug. 11 to 13; Sheldon, Aug. 18 to 20; Rock Rapids, Aug. 25 to 27; Faulkton, S. D., Sept. 1 to 3; Huron, S. D., Sept. 13 to 17; Interstate Live Stock Fair, Sioux City, Sept. 20 to 25. Joe Morton, secretary of the Interstate Fair, was elected president of the Northwestern Association; George Gardner, of Sheldon, was chosen vice president, and J. P. Mullen, secretary and treasurer.

TAXING THE TENT SHOW OUT OF EXISTENCE

Written expressly for Special Outdoor Amusement Number of THE CLIPPER.

BY WILLARD D. COXEY,
Director of Publicity, 101 Ranch Wild West Show.

I have been trying for more years than I care to enumerate—for fear of being "Osler-ozed"—to convince the public and skeptical city officials, through the medium of the press, that the tent show is neither a crime nor a disease, but a legitimate and necessary recreation for the people. Unfortunately, however the traveling tent show is still considered, in many sections of the country, at least officially, as something to be tolerated only when it has paid a tax out of all proportion to the tribute exacted from any other form of business.

Twenty ears ago the tent show license for cities ranged from $10 to $1,000 for a single day's performamnce. The "thousand dollar" license has gone, at least as a permament "reader" in any city ordinance, but so has the $10 license, except in the smaller towns, where the tax is largely optional with the mayor, and he happens to be a "regular fellow." The tendency has been for the municipal licenses to increase, with the average for a three-ring circus and menagerie, somewhere between $50 and $500.

This is, however, only the city tax. Not infrequently there is a State or county tax, which, in many of the Southern States, is almost prohibitive. And now, on top of all this burdensome taxation, the United States Government has levied a so-called "war tax" upon the tent shows, and, apparently to make the tribute as onerous as possible, insists that it shall be paid in each State where the show exhibits, and that there shall be a separate tax, duplicated in each State, for every side show or other auxiliary to which an admission fee is charged. Any other form of business would be forced out of existence by this cumulative taxation. Is it any wonder that tent show managers feel that the strain of paying onerous and unfair taxes, in addition to the losses incidental to unprofitable seasons, is becoming intolerable?

To those of open mind, to whom this system of cumulative taxation comes as a new revelation of what the "circus is up against," the question naturally arises—"Why?" In other words, what is the excuse for taxing the tent show beyond all other legitimate enterprises? The answers returned by "city fathers" and tax officials to this question may be many and various, according to conditions and local prejudices, but, generally speaking, they are comprehended in the following four "objections:"

1.—The circus takes all the money out of town.

2.—The circus brings so many tough characters to a city that it necessitates the employment of extra policemen, and therefore it should be taxed to meet the added expense.

3.—The circus only comes once a year, and therefore it should not have the same consideration as enterprises located permanently in the town and paying an annual tax.

4.—The circus is not a "legitimate business."

Probably there is nothing so firmly rooted in the official, as well as the public mind, as the belief that "the circus takes all the money out of town." This is a delusion of long standing, and one that is almost impossible to destroy. Unfortunately, circus people—and in speaking of the circus I refer to tent shows in general—have themselves been largely responsible for this idea, just as they were guilty years ago of creating in the public mind the belief that circuses were divided—half of the show exhibiting in one town and the other half displaying its wonders in another town a few miles away, on the same day. This curious belief in an utterly impracticable scheme of division, fostered by showmen who considered this a powerful argument against competitors in "opposition," was no more ridiculous than the idea that the "circus takes all the money out of town."

In conversing with the business manager of one of the best known newspapers in the South, last Fall, following the visit of a big circus, he told me with considerable acrimony that the show had "carried away over $20,000."

"How do you know?" I asked.

"Because," was the answer, "one of the men with the show told me so."

I had no reason to discredit this statement. In fact, I have not the slightest doubt that "one of the men with the show" did tell him, for this desire to boast about the business of the particular circus that one is connected with reaches, at times, the proportions of an obsession. The man who said it might have been the boss hostler, the boss canvas man, the superintendent of transportation, the "meretriciously untruthful" press agent, or even one of the cook-house boys, but that would have made no difference to the seeker after information—"one of the circus men" said it, and that was the only thing necessary to establish its "truth."

It is no part of my purpose to reveal ticket-wagon secrets—even where I happen to know them intimately—but any circus that can take $20,000 out of a town for a single day's performance, and keep it up day after day throughout the season, need not worry about any taxation, however unfair, past, present or future. The absurdity of such a statement is evident when one realizes that a daily gross business of only $10,000 throughout the average season would give a circus with daily expenses of $5,000 a million dollars in profits, and on a basis of $20,000 the profits would reach the astounding total of aproximately $3,000,000. A little thought on the part of my newspaper friend would have convinced him that the circus man who told him that the circus took $20,000 out of town was simply indulging in a little bombast, and incidentally feeding that curious vanity inherent in every old resident that the city in which he lives is "the greatest show town in America." The circus mind is a psychological marvel—and none of us is exempt from this self-pleasing but often unprofitable form of "jollying."

But does the circus "take all the money out of town?" Does it never occur to the men responsible for the high licenses that the circus has an army of employees who must eat with some semblance of regularity, and that the supplies must be procured day by day; that the horses must be fed, that the bill for caring for the menagerie, if there is one, is a very considerable local tax in itself, that the lot on which the show exhibits has to be paid for, often at a price equal to a year's rental of the ground for pasturage, that the railroad company, which, in one way or another, dispenses considerable money in the community, is aided in doing so because the circus pays for its transportation, frequently at a very high rate, and that there are various other ways in which the money taken in at the circus ticket wagons is locally distributed, to say nothing of the extensive purchases often made by the employees of the show?

Has it ever occurred to the tax makers that all days of the tent show season are not sun-lit ones—that rains come at intervals—and sometimes frequent intervals—compelling the show to exhibit at a loss; that an extremely hot spell in mid-Summer means small crowds and decreased financial returns; that wrecks or unsatisfactory railway service cause late arrivals and the loss of performances, and that many other causes, including legal expenses in fighting suits for damages for which there is no justification, contribute to the risk and cost of maintaining the tent show?

Has it ever occurred to the tax makers that amusement is a necessity—that statistics prove that the hospitals for the insane—especially in agricultural States—are filled with people who have become demented from causes growing out of loneliness and lack of entertainment—just such entertainment as the circus or Wild West, or the street carnival or the county fair furnish; that nowhere on earth can so much in the way of educational entertainment be seen for so small an admission fee as in the big tent show; that without the menagerie, presented without extra charge in the big circus, the average child, outside of the important cities where there are zoological gardens, would never know anything about natural history beyond what was learned in the text books, and that without the circus, Wild West and other tent shows, communities would be compelled to organize local shows in order to give the public an occasional holiday?

And, moreover, did it ever occur to the men who, honestly, no doubt, are taxing the tent shows out of existence because they "take all the money out of town," that practically every merchant in the average sma'l American city, day after day and year after year, is doing the very thing that is charged against the circus? There are scores of towns that do not manufacture clothing, or shoes, or stoves, or buggies, or farm wagons, or automobiles; that raise no horses, that make no carpets, weave no cloth, that create neither socks, nor shirts, nor underwear—towns in which practically everything that is worn or eaten or enjoyed has to be brought in from outside—towns that annually export hundreds of thousands of dollars in order to secure the necessaries and luxuries of life! But does anyone ever suggest taxing the merchant out of existence because of this fact? The idea is too preposterous even to suggest in the case of a merchant—why should it be less preposterous and unfair when it concerns the tent show?

The second objection is the statement that "the circus brings so many tough characters to a city that it necessitates the employment of extra policemen." Every circus man, no matter how desirous he may be of conducting a clean and honest exhibition, knows that tough characters follow big shows, as well as little ones—but was there ever a successful State or county fair, a big parade or a local celebration of any character that did not attract its share of "grafters" and "dips?" Crooks are not in business for their health, and they inevitably go where the crowd goes. And is the tent show any more to blame for this fact than the fair or the local celebration? The old time "grafting circus"—the circus run principally for the purpose of introducing the bucolic public into the purse-depleting mysteries of the "shells," the "soap package," "short change" and "big bills for small," is gradually disappearing. But it is the truth—and I write it without fear of successful contradiction, that no "grafter" has ever openly "worked" a circus crowd unless some official has been "fixed." And many of the officials who are the most pronounced in their indiscriminate denunciation of tent shows and "the tough gang that follows them," are the ones who have profited most by dishonest shows, and who are visibly and sometimes maliciously disappointed when they find that a show is run honestly and that there is no chance for them to "get their bit" by "shutting their official eyes" when the "grafters" are "working."

In this article I have in view only the real tent shows—those that depend absolutely upon the "big door" and its legitimate "concessions" and have "nothing to sell but tickets and a little lemonade." To protect the public against the tough characters who drift in with such tent shows is a simple matter—for all the big circuses are ready to co-operate with the police department to round up the crooks; and the appointment of special officers or deputies for circus day would be a joke if it were not for the excuse it furnishes for a high license and the annoyance it causes the ticket-takers; for it is rare, indeed, that these "specials" are paid for their services, and they use the "star" and club furnished them principally to "work" themselves and their families into the show.

The objection that the "circus only comes once a year and therefore should not have the same consideration" as local enterprises, is one that is continually cropping up. Local people may get up a "society circus" and import the "talent," but there is no tax; the theatre pays a city license for the year usually less than the tax laid upon the tent show for a single day; the local newspaper has a transient rate especially adapted to circuses, and always higher than the rate charged for amusements that are "with us the year 'round," and in various other ways the circus manager is made to understand that he is outside the pale and can only be tolerted at a price. There is but one answer to this narrow conception of Americans. Either this is one undivided country or it is a collection of municipal despotisms! What difference does it make in the rights of the circus or its claim to consideration, if it moves from city to city and gives only two performances in each town? Is any city sufficient unto itself? Are they not all part of the general scheme? Does the tax-maker who advocates a municipal tax of $500 a day for a circus—and from $25 to $100 a year for the theatre—realize that on the basis of his estimate of what is fair and just the big circus would pay a season's tax of $100,000 or more, according to the length of the season? Mark me, I am not criticizing the theatres—as purveyors of needed public recreation they might justly be permitted to exist tax-free—I simply speak of the theatres to illustrate the peculiar trend of the tax-maker's mind and the difficulty he seemingly has in seeing things in their right proportion.

The final objection is that the tent show is not a "legitimate business." By this, the objectors do not mean that the tent show is not "legitimate" within the meaning of the law, but that it is a sort of excrescence, not necessary for the general welfare of the public, and more or less of a game to get money out of the public without any adequate return. From this standpoint, is baseball legitimate? Is a county fair, with its concessions, legitimate? Is a church festival or an oyster supper at the lodge hall, legitimate?

From every reasonable point of view there is no more legitimate business enterprise in the United States than the big tent show. It represents a big outlay for seats, poles, canvas and other paraphernalia, it encourages the breeding of high class horses, for only the best stock can be utilized; in the case of the circus it means a tremendous outlay for its menagerie; it affords employment for an army of men and women, not only during the Summer traveling season, but also during the Winter period of preparation; it disburses many thousands of dollars annually among its employes, to the printers, to the railroads, to the merchants in the cities where it exhibits, and to others who provide for its multiple needs. And, unlike the average business, it is run practically on a cash basis, so that the benefits it confers by the distribution of money in the community is immediately apparent. Is it not a peculiar condition of mind that impels a man to insist that a business of this kind is not legitimate?

The objections I have named, and any others that may crop up are not sufficient reasons for "taxing the tent shows out of existence." In fact, they rather expose the entire contention that tent shows should be a legitimate source of high revenue.

It is a condition and not a theory that confronts circus men at the present time. Unfair circus taxation is a glaring fact, and the coming Summer, with its annoyances and hardships consequent upon the enforced collection of the "war tax," will serve to accentuate it. Circus owners should recognize the evil and the danger of their interests by organizing for mutual defense. It is not necessary that such an organization should be a clearing house for "dividing up territory." Human nature is such, even among the best of circus men, that all want the prize package at one and the same time. Competition in routing is impossible of elimination. That is simply business rivalry. But, as one of the younger managers suggested a year ago, a central office, with a manager and a legal adviser, maintained by a pro rata assessment on the various tent shows, based on the number of cars operated, could be maintained, and to this office, or bureau, could be referred questions arising out of unjust taxation and "hold up" methods, and legal redress obtained. Had such an organization existed, ready and empowered to protect the interests of circus men, it is safe to say that the war tax would not have passed without at least being modified; there would be a united and systematic effort to have municipal and county licenses reduced to an equitable basis, and the practice of compelling circuses to pay a parade tax equivalent to the city license, when the show is exhibiting outside the municipal jurisdiction, would be an impossibility.

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OLD DOC CROSBY.

BY G. C. VAN ANDEN.

Who in our vocation does not remember Old Doc Crosby? He of so many eccentricities, but he is one whom we all like to recall. There are probably few who know how and where he passed away.

He was of wonderful intellect and personality—his vocabulary par-excellence and his shortcomings many. And let a lot of old-timers get together "cutting up old money," and the conversation eventually drifts to him.

We all remember how he got the sobriquet of "Doctor." It happened in a little saloon called the "Inn," on Third Avenue, in New York, away back in the eighties. There was a goodly crowd there; all made it a kind of rendezvous, when in came Crosby. He was the most gorgeously attired individual you can conceive. Silk hat, quilted overcoat, gold headed cane, and carnation in button-hole, and the personification of prosperity, as he made his way pompously to the bar. We noticed there was an air of reticence and arrogance about him, quite contrary to his usually congenial disposition, and he did not respond to our salutation of "How'dy, Bill?" and it was with considerable effort that we could cause him to become at all communicative, and the following is the gist of his remarks:

"Well, boys, I am going to buy a drink for all, and remember it is positively the last; and while I do not forget the many little favors (and drinks) I have received from many of you, I am compelled to make the following statement. I shall never recognize any of you in the future, as my career leads me to other fields. I have here in my pocket $1,000 (producing same), and I am about to take a course in medicine. Will finish in about two years, and will, I hope, establish a lucrative practice in this city. I have only the fondest recollections of my associations with you and your ilk, but must, from a self-protective standpoint, eliminate you from my list of desirable acquaintances; but I do not desire to have you infer that I would neglect you in any physical ailment, for I will devote myself, from a profesional standpoint, to your betterment, but do not feel offended should I perchance meet you and neglect to give you the usual recognition. I shall now buy one more drink and say good-bye." We all wished him success in his chosen vocation and he left.

I think it was about three days later, the same old crowd was there, when the front door opened with a bang, and lo and behold, who appeared but Crosby, but oh, what a transformation, no longer arrayed in his regal attire, no longer with that air of arrogance—carnation and etcetera, missing—but a poor, dejected specimen of humanity. As near as I can remember, his clothing consisted of an old pecked cap, a misfit suit, two sizes too small for him; shoes out at the toes, unkept and unwashed; the change was, indeed, from the sublime to the ridiculous; we were almost knocked speechless, finally one recovered sufficiently to say: "How do you do, *Doctor Crosby.*" The result was pathetic. He paused and leaned on the bar rail, there was a suspicion of moisture in his eyes, and he said, "cut out that doctor stuff, I am still plain, old Bill Crosby," and his story was as follows:

"Boys, the next day after leaving you my intentions were all right, but I fell, as a good many good men have before me. The serpant was coiled in the bottom of the glass, and as you know, when I am mellow I am very susceptible to advice, and in this case I was doubly so, and to make a long story short. Well, say, I met a very ingratiating and plausible young man who said he had a cinch at Sheepshead Bay. It could not lose. I being of an untutored mind and not being familiar with the wiles of professional horse touts, fell with a dull, sickening thud. The $1,000, my tuition fee, went on a degenerate dog which finished last, and this is the result. Hopes blasted, life wrecked, confidence in all mankind shattered, and I stand before you as a horrible example of misplaced confidence. *'Can any one buy a drink?'*"

Many yeares elapsed since the above happened, and there were many more equally as humorous, but space forbids, so I will go to his most pathetic end and as there has been several controversies as to time and nature of same, I will give the correct one, given to me by Steve Shrieber, who was at the grave, and was instrumental in keeping Crosby from being buried as a pauper. It was about six years ago, at Ft. Worth, Tex., there were several old troupers Wintering there, and times were mighty hard, and all were hustling to keep the "wolf from the door." Shrieber was standing on Main Street, about four o'clock one afternoon, when, who came up the street but the Doctor, but he lacked the old nonchalant air, and his attire looked very much frayed, and, as Schrieber said, he looked like he had just climbed out of a box car

There were the usual salutations and inquiries as to how things were breaking, and finally Crosby says: "Steven, my boy, will you join me in a drink?" The invitation was accepted, and they went into a convenient saloon and drinks were ordered. After drinking same Crosby said: "Big fellow, owing to the fact that my exchequer is depleted—in other words—my assets are *nil*, and, in self-protection, I am compelled to ask you, my boy, to settle with the gentlemanly bartender." Schriber dug down and paid, and said it put an awful crimp in his bank-roll. They talked awhile longer and parted. Schriber went finally to bed, and at about twelve o'clock, mid-night, he was awakened by a rap on the door. Upon opening same, saw two officers—friends of his. One said: "Steve, there is a man laying on the slab at the Morgue, and from a card in his possession we believe you probably might know him." The card read: "My name is O. M. Crosby, Showman. In case of my sudden demise or serious illness, please notify my sister, Mrs. ———, living at Woodstock, Ill."

Schrieber immediately dressed and accompanied them to where the body lay, the sheet was turned down, and sure enough it was old Doctor Crosby. The inquest was held, an autopsy performed, and the cause of death given as apoplexy.

The sister was communicated with and a reply received. "Let the county bury him." So it was up to Schrieber to give him a decent burial. There was a collection taken up among local show folks and a small sum realized, just enough to buy a plain coffin and a single grave in "Strangers' Rest." There was insufficient funds to get a hearse, so the undertaker gave the use of his wagon and a livery stable owner donated one carriage.

Wintering there at that time was old Mark Langley, who you all doubtless remember, and he expressed a desire to attend the funeral, so the carriage stopped at his room. Langley owned an old rhesus monkey, which was dying from tuberculosis, and as they left the house he picked him up and put him in the carriage. So at Crosby's grave were Steve Schrieber, Mark Langley and a consumptive monkey. No one else except the sexton and drivers. I consider his end one of the most pathetic, and it only bears out the fact that it behoves us all to save a little for that rainy day which surely comes in all our careers. So in conclusion all I can say is that Crosby's good qualities offset his bad ones by a big majority, and I believe it is our united wish that God, in His infinite wisdom, dealt justly by him.

THE GOSPEL OF RECREATION.

(Written expressly for THE NEW YORK CLIPPER.)

BY C. M. CASEY.

[EDITOR'S NOTE.—C. M. Casey, last season Director of Publicity for the World at Home, and the showing he made in the newspapers all along the route of that big organization, stamped him as being one of the best men in his line.]

C. M. CASEY.

THE OLD RELIABLE has singularly honored "KC" by requesting that he become a contributor to the big Special Outdoor Amusement Number. "Man can but do his best," and let the critics "critic." The dean of theatrical publications has suggested that I use as the subject, "The Gospel of Recreation."

Webster defines "recreate:" "To give fresh life to; to re-animate; to revive; especially to refresh after wearying toil and anxiety; to relieve; to cheer; to divert; to amuse; to gratify."

The Gospel of Recreation was preached in the Garden of Eden. We are told that St. John "recreated himself with a tame partridge." In early childhood we were admonished that "All work and no play makes Jack a dull boy." Thus do men, women and children of to-day find themselves possessed of a spirit that calls loudly for that which will refresh, relieve and cheer mental and physical bodies.

With the coming of the Spring time, comes the craving to go "Somewhere." Confined energy beats against the body frame; the very air, warmed by the glad sunshine, penetrates the body and with a luring smile, beckons tired, ailing humanity to "recreate." The body structure is aflame and the call of "outdoors" is answered. Streets and vehicles are crowded. Amusement and city parks hold a multitude of happy, carefree people. The grind is forgotten. Gone are the nerve racking, health destroying, insanity breeding cares and troubles. Yesterday is past. To-morrow never comes. Suffice it is to-day, and to-day the King is "Recreation."

Love of amusement belongs to all people of all the world. No class, sect or nation has any copyright. The old fallacy that the good go about with long faces and folded hands has long been exploded. The world laughs with a laughter, and the laugh drives away the red devils of despair and fatigue. The church member and the non-church goer rub elbows at theatres, parks, carnival and circus lot. Where there is wholesome amusement there is no caste. Just one people, of one mind, seeking that which will relieve the tension of overwork and worry. Recreation is the relief. Without that outlet we would soon be a nation of lunatics. To refuse an opportunity to be refreshed, "after wearying toil and anxiety," would be like damming a great river. Soon the sordidness of work-a-day life would engulf the sensibilities, and the person would no longer be fit to associate with fellow mortals. Webster might have added, that which preserves the people, make possible nations.

The Gospel of Recreation is the gospel of the people, induced by laws of nature, revolting against everlasting toil and strife, demand a surcease, a fount where the ill and jaded may refresh.

"Laugh and grow fat," is another old saw having an especial bearing on the Gospel of Recreation. Who ever saw a fat person with a grouch of but momentary duration. And who ever say a "skinny" person wearing a "smile that won't come off."

The people want to be amused. Country folks travel miles to "see" the circus. City folks travel miles to visit a theatre or park. They demand recreation. They clamor for recreation, for amusement. The show that gets its "What, When, Where," before their eyes stirs a longing into action. Ever notice the crowds that stop and read every word, devour every "picture" on a stand advertising a carnival or circus? What's the answer?

What has the showman to offer that he may profit by the "recreation" demand of this vast people? Wonderful changes have taken place in these United States during the past few years. In answer to this demand the "Everything Goes" has given way to the "Decency First" propaganda. Cleanliness, honesty, business methods, form a triangle of success for tented attractions. The showman who bunched these requirements in 1914 made a cleaning. The show that don't use the triangle in 1915 will be lonesome.

What a wonderful sight the carnival lot presents about 9 o'clock in the evening, and by the same token did you ever see a reproduction of that sight on any show lot except a carnival lot? Think hard, ye tourists and students of affairs mundane. Have you ever seen a lot where the joy of living is as well exemplified as on a carnival lot, in good weather?

Myriad lights, crash of inspiring music, multiple flash of ballyhoo, singing and dancing girls, ejaculations of delight, as the big wheel, high in the air, gives a momentary thrill to a passenger, or the carrousel whirls a rider around, a lion roars, trained dogs give snappy little barks. Everywhere is light, music, color. The spell of enchantment is on. The big crowd becomes one solid mass of breathing, laughing, joyful humanity. The egotists, staid, demure, have lost their personality, they are part of the big shouting, joscling body, lured to the playground where overtaxed nature finds that which refreshes, makes body and mind new, fit to again take up the burden of work-a-day life, as it was commenced years ago.

What care they for trials and tribulations? Pleasure reigns supreme. The sunshine of recreation is putting new life into a worn body, gives repose to a weary brain, vitality to a tired heart. The white man's burden is lightened. They who are heavy laden take a new grip on life's perplexities and go about their work refreshed and rejoicing.

In the happy throng on the lot, the frivolous school girl, tired business man, minister, howling schoolboy, housewife, whose labors never end, society matron, man about town, little merchant, big jobber, politician, reformer, educated, ignorant, they who have lived full three score and ten, mites of humanity who know nothing of life's struggle. All classes, conditions, and sexes rub elbows, jostle and vie with each other to get the most out of the evening of pleasure—The Gospel of Recreation—Whereever there is life, human or animal, the Gospel is preached and practiced. But the "glad gospel" turns to "damning denunciation" on the lot, where thrives the questionable "show," "gyp" and crook.

A word of explanation regarding the statement that ministers mingle freely with carnival crowds, on the lot. When the World at Home was announced to show at Sioux Falls, S. D., last year, some opposition developed. To make a long story short, the Ministerial Alliance and police commissioners were invited to visit the lot on the opening night, and if they found a show or concession not up to their standard of decency and honest dealing, same would be closed "pronto." The visitors came. Not only was every show and concession pronounced "O. K.," but these same men were frequent visitors during the week, and were among the jolliest of the jolly on the lot. They declared the carnival was a revelation, inspiration and worrying scattering tonic to them.

At Omaha, later, there was a public wedding of two performers with the Garden of Allah. A minister was secured to perform the ceremony. He was invited to the lot, and taken to the various shows. At first he stepped gingerly, plied the P. A. with questions as to the propriety of a minister visiting carnival shows. He was game, however, and made every show. During the rest of the week he was on the lot every evening, the happiest of the happy, and on each visit was accompanied by different members of his congregation.

The gospel of recreation! It is universal. The Gospel of the mount teaches the way to Heaven. That of recreation a new life on earth, a cleaner and better existence, a more brotherly feeling, a freer conscience, renewed vitality, and that which makes for a better world.

THE EDUCATIONAL VALUE OF SHOWS

Written expressly for THE NEW YORK CLIPPER

BY JOHNNY BAKER.

JOHNNY BAKER.

During the thirty-one years that I was a more or less prominent member of Col. Cody's "Buffalo Bill's Wild West" I have been interviewed about and written much of the organization, direction and conduct of that and similar institutions purely from an entertainment viewpoint.

There is another and more valuable feature of big shows, and it is from that angle that I will write a few lines for the Spring Special of THE CLIPPER, as requested.

It is difficult to start an article such as I have in mind, but I will first ask a contemplation of the reasons that governments, municipalities and communities organize and establish zoological gardens, or why is the menagerie a controlling feature of all big circuses? It is the educational value of such exhibitions. New York would not spend its hundreds of thousands on a zoo in Bronx Park, nor other cities on their annual collections, simply to be spending the tax payers' money or to maintain a free amusement resort. Zoos are maintained for the above reason in a measure, but principally because of their great value as educational exhibits. Whether a student in Columbia University or a scholar in a primary school, all undergraduates are advised to study animal life in the Zoos at Bronx and Central Parks, and not to be satisfied with the confused or incomplete ideas to be derived from pictures in the text books or with the printed descriptions that go with the pictures. One visit to a zoological garden and every false or confused idea obtained from books and pictures is wiped out and made clear, and future studies are made with a personal knowledge, a vivid mental picture of the animal under consideration, and education becomes more of a pleasure, more thorough and more unforgettable.

The professor of chemistry may lecture his life away, but without the actual laboratory experiments the minds of the students are muddled and their knowledge, while theoretically correct, is of no practical value. A study of geology is very interesting, but mining promoters will not invest their money on theoretical knowledge alone, but require for their experts men who have studied ores from nature's laboratory as well as from books.

The best education of the world is based on the Missouri plan of *"You Must Show Me!"*

It was this idea that originated in the brain of Col. Cody, the plan and scope of his never-forgettable Wild West.

While touring the country in his melodramas, with such characters as "Wild Bill," "Texas Jack" and other frontiersmen and cowboys, as well as three or four Indians, as companions, the Colonel discovered that all the country East of the Mississippi River was ignorant of the people who had pioneered and opened up and who had peopled our great Western country. He also found out that there was a great desire to study these people at close range, and to verify their book knowledge by personal, or at least closer contact with the pioneers, frontiersmen and red Indians.

The Colonel found this desire even stronger among educators than among those being educated. At all points professors, teachers and students were seeking interviews and a more intimate knowledge of the people, their lives and their doings.

At first these desires were put down to idle curiosity, but when every year added to the desire for information and visits to educational institutions were eagerly sought on all hands, then the germ entered the fertile mind of the Colonel and the result was the launching in 1883 of *Buffalo Bill's Wild West.*

Teachers and preachers receive pay for their noble work, and while Col. Cody profited by his exhibition, its greatest pleasure to him, and its greatest value to the world, was its educational value.

If "the proper study of mankind is man," then Col. Cody has taken to all the peoples of the greater part of the civilized world an opportunity to educate themselves along one trail of ethnological study far ahead of that which could be given by many millions of dollars donated to stationary educational institutions by world famous philanthropists.

One thousand professors from the largest schools of the world would not be able to reach as many millions of people with their talk as Col. Cody has been able to reach and teach and show living, breathing human exhibits from a score of nationalities gathered from all parts of the world. The most enlightened educators of the world eagerly took advantage of the opportunities presented to them, and Indians, Cowboys, Mexicans, Cossacks, Gauchos and the other races were frequently "borrowed" as specimens on which to lecture, and nearly every big college in Europe and America has made plaster casts of these people, have made measurements and other studies of them for future generations of students that may study at those institutions. These opportunities would never have been available to these colleges had not Col. Cody organized and toured his Wild West, or rather "Traveling University of Ethnological Opportunity."

Prince Roland Bonaparte, the head of the great scientific societies of Paris, France, made close studies of Col. Cody's Indians and others in 1889 while the Wild West was playing in opposition to the great exposition in the "Gay Capital." The Prince and his co-workers in that field of study were so impressed that he visited Col. Cody in 1893 at the Columbian Exposition in Chicago, and again in Paris in 1905, and on each of these three visits he made many casts and studies, and all are used for the education of the French students.

In Vienna, in 1906, more than one thousand savants and professors from the great societies and schools of Austria, Hungary and a part of Germany visited in a body the Buffalo Bill Exhibition, and spent an entire day, from early morning till dark, in studying, making notes and casts of the various types to be found there, and there only, in all their experience.

One official of one of the Austrian societies remarked that he had that day, with only the expenditure of his street car fare, been able to gain such knowledge as would have cost him ten years in time and ten thousand dollars in money to have received if he had visited the people in their native places. He also said that many future generations would benefit in education from the visit and work of that thousand men to the Wild West, and that to Col. Cody they and the future would owe much in gratitude.

The value of shows in education is undeniable, and while Col. Cody has been a pioneer in the line and perhaps the most widely-known and respected of all because he has been more enterprising and has carried the matter further than any other, I must not forget others.

Those who bring natives to the great words' fairs, while perhaps not imbued with the same spirit that has urged Col. Cody on, still do their share in the good work.

Take Capt. Amos Baber, who brought several parties of Esquimaux to various expositions and toured them through the country, and also gave to the savants of Paris, London and other European cities their chance to study the Filipinos and who has, and is now showing various wild animals, natural and trained. He is engaged in educational work as was Barnum, Bailey, Hagenbeck and others. Cities may and do maintain zoological exhibits for educational purposes, but never maintain the human exhibits for ethnological study, and that part of the education of our people depends on the poor ideas gained from reading books or hearing lectures, except in the rare instances where the better method is offered of "studying mankind from man" in a traveling exhibition or a "Native Village" at a world's fair or a seaside resort. The human exhibition education is more important and more valuable to the people at large, but is not exploited nor made use of as the animal exhibition is.

Other features of the "shows" that are valuable are numerous, but I shall only jot down a few words about two or three of them.

Even at the expense of being a "boaster," I want to refer to the shooting shown by Col. Cody, Annie Oakley, myself (Johnny Baker) and other marksmen. I know that as a direct result of the marksmanship shown by us with the Buffalo Bill's Wild West, that rifle clubs have been formed in many cities of America and Europe, and many of the very best marksmen in the armies now engaged in the great war in Europe got their inspiration to become marksmen in their desire to emulate the shooting of Col. Cody and Johnny Baker. The value of their education in that line is being felt all along the line (firing).

During the last tour of Europe of the Buffalo Bill Show there were one or two features that appealed very strongly to the military authorities of the various countries, and in every military district visited officers were in evidence to watch how we worked the features that they could make use of.

Our transportation arrangements was one of their studies, and every detail of loading and unloading, of packing in the smallest possible space and conserving every nook and corner, was made note of, and in some form has been since put in use in the transportation of armies and equipment to the front, and to the education offered those officers by Buffalo Bill much of the quick mobilizing of troops is now due.

The erection and demolition of the tents and the putting away on the wagons had reached its highest stage of efficiency with the big shows of America, and as shown to the army officers of Europe by Buffalo Bill, was a revelation, and they were not slow to adapt the ideas to their needs along that line.

The field or traveling kitchens, in all their completeness, was another feature, and the improvements and adaptations made by the commissary departments of the various armies make the life of the soldier in the trenches much more endurable, now that his kitchen is always so close that he can have his hot coffee and hot soup at the least, so frequently that he does not complain. The illustrated press of all the world has pictured the modern field kitchen with the armies at present at war, but all those kitchens are modifications and adaptations of the Wild West and circus kitchens taken over from America, so you see the shows have even educated the Governments, and the "man behind the gun" is benefitting from it.

Another great educational result of the visits of the cowboys and Indians to Europe was seen in the improvement in the army horsemanship. All cavalrymen on the other side used the short stirrup until our visit in 1887, when the better seat, easier riding and better control obtained by the use of the long stirrup made its use advisable and acceptable.

While the Panama-Pacific Exposition at San Francisco may be of immense benefit to the world as a commercial proposition, its educational advantages will be almost incalculable. If every child in America between the ages of ten and twenty, accompanied by teachers, could visit and study that Exposition, the world would at one bound jump forward the educational distance of a century.

In recent years a development of the Wild West idea has been the "Round-Up," "Rodeo" and "Frontier Exhibitions," and all of them have had their value, but it has remained for the Board of Trade and business men of Denver to see in such shows their full meaning. They will, this Summer, carry the idea to its extreme limit from every point of view, and in their discussions of the project the educational idea has always been kept prominently to the fore.

During the greater part of the Summer these shrewd business men will conduct a great exhibition, including all of the best features of the "Wild West," "Rodeo," "Round-Up" and "Pioneer Days," but they go further along the way, and through the aid of the Government and many noted educators they are arranging the greatest "Grand Indian Council" that even the Indians ever heard of. Every tribe in the United States and Canada, and some from Mexico will send its chiefs and medicine (Wise) men to this council, which will be the last "Grand Council" ever to be held. To ethnological students, to professors and students of America and its history the greatest possible opportunity for study will be given in Denver in 1915. To the child of Denver and vicinity inestimable value attaches to this great exhibition, and the Denver man knew it, though at the same time he never lost sight of the material advantages that would accrue from this exhibition at a point the most interesting to the tourist to and from the great fair at San Francisco.

In selecting one angle of the show business about which to write in compliance with your request for a contribution, I find that the subject grows as I write, and it seems as though I could make a book on it, but I will not weary either editor or reader more than to call attention to one more side of the question.

"The trouper," while carrying education to all parts of the country, is himself gathering in a fund of knowledge possessed by few men.

Millionaires pay out their thousands every year in visiting the large capitals of the world to see, to learn and to gratify. The men who visited Europe and spent years there with Buffalo Bill not only visited all the great cities, but the smaller towns on the great highways, and saw and learned of much that even the millionaire only reads. The Buffalo Bill Wild West played in more than one hundred and thirty towns of Europe that have been frequently mentioned in cables as being the scenes of fierce fighting in the great war now in progress—Antwerp, Liege, Ghent, Arras, Soissons, St. [illegible], Nancy, Lemberg, Przemysl, Cracow and more, but these are only mentioned to show both the style of large and small towns that daily call to the mind of the Wild West, as he reads the dispatches, scenes with which he is familiar and memories in which he is happy. He feels good over his personal knowledge, and his talk over the trip and recalling of much of the habits and customs of the people is always welcome to his friends.

Both sides benefit by the trips of the big shows, but the eight hundred men composing the roster of twenty Buffalo Bill Show on its last trip of Europe in their travels added to the sum of education of more than eight million of people who were given the opportunity to study at the "Big Traveling University."

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THE VALUE OF FAIR AMUSEMENTS.

Written Expressly for THE NEW YORK CLIPPER.
By JOHN C. SIMPSON, Secretary Minnesota State Fair.

J. C. SIMPSON.

The question as to the value of amusements at a State or county fair has been debated for many years. There are some persons who believe that fair amusements are worthless or even harmful, while there are others who assert that amusements are not only absoutely necessary to the financial success of a fair, but highly beneficial to fair visitors.

Before we enter into a discussion of the value or lack of value of fair amusements, however, let us define our terms. What does the term "amusements" mean? Let us consult the dictionary:

Amusement—Diversion, entertainment, relaxtion, pastime, sport.

Diversion—That which turns or draws the mind from care and study, and thus relaxes and amuses; sport, play, pastime.

Entertainment—That which engages the attention agreably, amuses or diverts, whether in private, as by conversation, or in public by performance of some kind.

Recreation—Refreshment of the strength and spirits after toil.

Relaxation—Remission from attention and efforts.

Pastime—That which amuses and makes time pass agreeably.

Sport—That which diverts and makes mirth.

As it is defined there is not a single student of the human body and the human personality who will assert that amusement is not necessary to normal development. Just think how dry and irksome the school would have been to you if it had not been for the noon hour and the recesses. The old proverb, "all work and no play makes Jack a dull boy," is fundamentally true.

Why should not all men and women be big and broad-minded and acknowledge without fear of ridicule that they crave recreation and entertainment at times? I have no patience with grown-ups who will deny to the boy and girl, even after they have reached manhood and womanhood, those pleasures from recreation which they themselves enjoyed when they were young. Nor have I any use for those who frown upon amusement and try to deceive themselves into believing that it is a waste of time and a foolish notion. Show me the person who does not enjoy some form of amusement and entertainment, and I will introduce to you one whose blood has turned to water.

There are different ways of getting amusement. If one has lots of money and few cares, long trips can be taken abroad in search of recreation. If residence is in a large city, frequent visits can be made to musicals, the theatre, lakes and outlying resorts, parks, and many other similar places of enjoyment. The overwhelming percentage of persons in any community or State prefer however, to combine pleasure with educational opportunity. And here is where the fair enters as a valuable institution.

The State fairs of the country, by reason of their organization and equipment, are excellent places for combined education and amusement. Entertainment that would cost many dollars at any other time can be seen at the State fair, often at a cost no greater than the outside gate fee. Because of the great throngs of people who attend the State fair, insuring large gate and grand stand receipts, high class attractions can be obtained at very little expense to the individual visitor who pays to see them. Concert bands of national reputation, immense displays of fireworks, expert aviators, auto polo, auto races, and many of the best acrobatic acts in the world—all these can be seen at most of the State fairs.

That amusements play an essetial part at any State fair is not to be questioned. But are they economical? Can they be put on without a waste of public funds? Generally speaking the amusement or attraction features of a State fair not only pay for themselves from grandstand receipts and other receipts incidental to grandstand receipts, but actually do not draw one penny from the outside gate receipts. In fact, the increased attendance due to the entertainment and amusement programs puts more money in the treasury, and makes it possible for the fair management to emphasize the educational features.

I doubt if there is a man who would be audacious enough to assert that the attendance at any fair would not fall off from 20 per cent. to 30 per cent. or even more, if all amusement features were to be eliminated. This is the history of all fairs that have been atempted without some form of an entertainment program held in connection therewith.

Let we quote from a few letters that I have received from persons who have attended our State fair. They will serve to prove what the public thinks about amusements at the State fair. Here is one from a farmer's wife:

"DEAR SIR: I am a farmer's wife. Together with my husband and children I usually attend the State fair. It is our vacation. Many of our neighbors do likewise. At a meeting of a club composed of farm women of the neighborhood, a few days ago, we were talking of our last trip to the State fair. Most of those present had been there: the others were sorry they had not gone. Among other things we saw and heard at the fair, were the delightful concerts given by the ———— Concert Band (the band named being a well known band with a national reputation, secured by the fair management at great cost). They were greatly appreciated and gave much pleasure to all who heard them. The women thought they should send a letter to the fair management, expressing their appreciation for the opportunity that had been afforded those who attended the fair to listen to such an unusual organization, for we assure you that we women in the country are as hungry for good music as you city folks, with but few opportunities to hear such concerts as given by the band at the fair."

A few from boys who were members of the Farm Boys' Camp:

"As for the amusement part of the fair, I think it does a fellow good, for every person needs a little diversion from his work. As every farmer is interested in and loves a horse, he naturally takes pleasure in watching the races. When watching such sights as these he forgets his worries and enjoys himself."

Another boy writes:

"It is a pleasure to go to the State fair. Away from the routine of daily toil one is offered an extraordinary opportunity for enjoyment. The pleasure of experiencing the new, the good and the most beautiful that man has to show, the frolic and fun make the annual State fair an event to be anticipated with joy."

After this boy had returned home and again regained his equilibrium, he wrote me in part as follows:

"The balloon and the aeroplane were both new to me. The dropping from the balloon with the seven parachutes nearly took my breath away the first time, and the aeroplane did all the time."

Another boy was afraid he would wake up and find his pleasures all a dream. He said in part:

"The fireworks program each evening was the most beautiful sight I ever saw, or expect to see. After the first day's survey of the Fair I was tired. I could not go to sleep that night, for I could hardly believe there were to be five more days like this one left."

In conclusion I wish to say that amusements play such a fundamental part at a State fair that there is not a single reason why they should be discontinued. State fairs cannot get along without them.

CON T. KENNEDY

"RED ONION" and COL. C. W. PARKER

Will probably read this advertisement and wonder WHY their names appear. Well, their's and dozens of others in their lines—MEANS SOMETHING TO THE CARNIVAL WORLD.

The Time Has Come When

THE PLAY BALL MACHINE

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IT IS AN ESTABLISHED AND PROVEN

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HEIGHT OVER ALL 10 FEET

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And Are More Than Gratified with the Results We Have Attained. The Machine is PERFECT and the Former Price of $100 HAS BEEN CUT TO $60.00 NET--F. O. B. AURORA.

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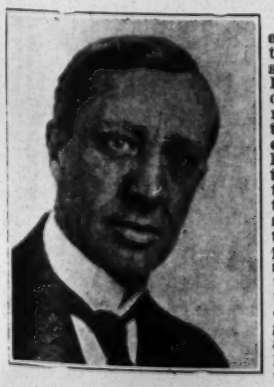
"TERMS--$15.00 Cash with Order. Balance C. O. D."

THE PLAY BALL MACHINE CO., Fox Theatre Bldg., AURORA, ILL.

A TIMELY TALK WITH "TALKERS."

Written expressly for THE NEW YORK CLIPPER
BY W. X. MACCOLLIN.

[EDITOR'S NOTE.—W. X. MacCollin is one of the best known "talkers" in the profession of outdoor entertainment. In his capacity as orator and lecturer at various expositions, and with a number of America's leading carnival organizations, Mr. MacCollin has had a splendid opportunity to study the peculiarities of the people and the proper methods of presenting the merits of attractions to gain their favor. During the past fifteen years he has talked to millions. Last season he was with the World at Home.]



W. X. MACCOLLIN.

Why is an announcer, a talker, alias a "spieler"? In the early days of carnivals the term "spieler" was rarely heard upon the lot except to refer to the talk itself, rather than to the personage. It seems that to-day the "spieler," so-called, is a generic term, and may apply from any one from a "rough-neck" to the manager. Why is it, then, that this honored calling has degenerated until the "spieler" is thus spoken of in a slighting manner? Of a truth there must be some cause, so let's analyze this apparent decadence. I believe the causes to be manifold.

From the height of popularity in the early days of carnivals, the pendulum has been gradually swinging the other way, and the managers, keeping pace with this decline, have perhaps been unconscious factors in the deterioration of the once important announcer. Does not the root or the trouble lie with the talker himself? Is it not true that the modern "spieler" is largely bluff, bamboozlement and ridicule, to which the public wags its head, passes by with a nay-nay.

We are standing on the threshold of the year of 1915, which all indications point will be one of the biggest in the history of our amusements. The decline of the last few years will be lost in the momentum of prosperity. Managers and promoters alike have seen the writing on the wall, and the policy to-day is strongly for the up-lift of the business; the slogan, "decency first," has succeeded the "dollar first" idea of the past, and is it not meet and our bounden duty to put our shoulders to the wheel and help. Verily, verily, we think so.

HELP THE UP-LIFT.

And the thought comes to me that we can be of no greater assistance in this general up-lift than to give ourselves a self-examination; mayhap we have fallen in devious ways, and in the eradication of our faults, follies and foolishness, we will not only do our iota towards the up-lift, but raise ourselves in the estimation of the managers and public as well. *Impressions are everything—personality counts.* Let the managers know and the public see that there is dignity in this profession, and carry this personality with you, not only on the "front," but on the street as well.

I never could understand why any person who is connected with a show, no matter what his capacity, should swagger up the "main drag" with a patronizing air, looking over the populace as if they were lambs to be led to slaughter. How much better in the minds of the people if you carried yourself with a quiet dignity, gentlemanly courtesy, and try to convey the impression that the show with which you are connected is an aggregation of high class people, and that you appreciate the opportunity of playing in their midst.

This brings me to the item of personal appearance, clean linen, neat clothing, and hands not in half-mourning. "Costly thy habit as thy purse may buy, for the apparel often proclaims the man."

TALKING REALLY AN ART.

Every one can talk, but not everyone is a talker, for be it known that talking, or, in common parlance, "spieling," is but salesmanship of a high order, for where a salesman has but to convince one prospective customer by talking to him alone and away from distracting influences, the show talker must convince an audience in front of him whose attentions are drawn by megaphones, music, wheezing organs and whooping cowboys. He must show his hearers that the goods which he has to sell, namely, the show, is of a high order and well worth purchasing, and when you take into consideration that the goods or shows upon the Midway, all of which are alluring and inviting, coupled with the fact that perhaps the year before these same prospective purchasers were badly "stung" on some investments they made on the Midway, the task of the talker becomes doubly hard, and who shall not say it takes salesmanship of the highest ability to surmount or overcome these detracting influences?

By way of illustration: We will say the band has played, you have used the bally-hoo to draw your crowd, and there they are before you—boisterous and buoyant, restless but receptive, critical yet credulous, "all from Missouri"—Can you show them? You begin the stereotyped "Ladies and Gentlemen," and follow with a "canned" dissertation of bull, bluff and boasting, and as full of interest as a patent office report, and while you are thus regaling your hearers, the more intelligent of whom could be "turned" by a sensible, clean-cut announcement, the wise ones begin to "mill," and before you know it your "tip" has "stampeded" to more attractive surroundings, and you sadly mop your brow and say to your grinder: "I can't even stop 'em."

The reason is clear. You lack grit, gumption and get-up. You're a knock to the business and an obstruction to the progress of prosperity. Wake up! Here is where the methods of high class salesmanship come into play. The successful talker will instantly grasp two things: The temper of his people and the style of opening to be used, or, in other words, intelligently divine the phsychology of his crowd. He must know that upon his opening sentence depends the success of his ability to hold the attention of his audience. As to the opening itself, it depends upon the class of the attraction.

TALKERS SENSE CONDITIONS.

With a platform pit show, illusion, etc., the direct opening is the best method of introducing it to your hearers. The banners are behind you, and your talk based upon them may be made interesting by presenting the facts in an entertaining manner. A clever painter of word pictures may make even the dullest and most un-interesting facts assume a rosy tint and arouse in the minds of the hearers and spectators a curiosity that will lead them to the box office.

For shows of a different character, such as a Wild West, animal motordrome, or any attraction where skill and hazard is introduced, perhaps a more dramatic opening would be suitable, yet here again must come the talker's cleverness in divining the mood of his hearers, and to know when, after carrying them with his oratory to the point where the psychological moment has been reached, to "turn" them to the box office. I am not setting myself to convey the idea that I know all there is to be known about the art of talking, but rather to lay before my readers a few of the ideas that my experience in this line of work has brought me. I hope this article will be accepted in this light, and if anyone derives benefit from it the writer will be well satisfied.

Let's get together and help the coming season.

Be the ego, not the egotist.

Bear in mind the gears of the machine of which you are a part are standard size and inter-changeable—the show can run without you.

Do—don't debate.

Because you are a talker does not debar you from helping in the many little things that will hasten the opening of the show.

Get acquainted with the other talkers, exchange ideas, live and learn.

Don't "buck" bally-hoos, it wastes your time and loses the manager money.

Cut out booze, bunk and bluff—procrastination and profanity—*a'bas* cigarettes.

Be on the job.

All hail the season of 1915.

THE new Sea Beach and Fourth Avenue Subway lines across the Manhattan Bridge and into the Municipal Building Station, from Coney Island, is expected to open June 1. A ten cent fare will prevail.

THE SHEP CAMP PLAYERS, under the direction of M. Rudy Heller, are booked on the Heller Circuit of Summer parks and ocean piers, half of the season playing at Hershey, Pa., and last half of Summer at Ocean City, N. J.

M. RUDY HELLER has secured contracts for the furnishing of dramatic stock companies and vaudeville attractions over his circuit in Pennsylvania, New Jersey and Delaware. Some of the dramatic companies play season of four weeks at each stand, while some remain the entire Summer season. At other points on the circuit the parks inter-change, playing vaudeville two weeks and stock two weeks.

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Now Booking Demonstration Exhibits, Carnival Attractions, Free Acts and Concessions

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Concessions play an important part in the success of your Fair or Celebration. It is important that you get the best.

I HAVE THEM.

Concessions so much different than the rest, and conducted on a High Class, Business Plan.

WOULD LIKE TO PLACE THE FOLLOWING CONCESSIONS EXCLUSIVE:

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Permanent address, THE NEW YORK CLIPPER, 506 Ashland Block, CHICAGO.

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AL. WEST--"LITTLE FLIP"

Cutting Capers with Hagenbeck-Wallace Shows Season 1915

187 lbs. of Scintillating Effervescence Bottled and Ready to Burst, and Labeled

ARTHUR DAVIS

SEASON 1915—WORTHAM & ALLEN SHOWS

HARNESSED UP WITH NAT REISS. SOME PAIR TO DRAW TO

SELL GUM ON STREETS, FAIRS, ETC.—2 PACKS FOR NICKEL, OR 5 PACKS FOR DIME.

Spearmint — Our Price to You 1 cent Per Pack

40c per box of 40 packs. Five full-sized sticks to each pack. War tax stamp on every box. Best SPEARMINT GUM made. Make part deposit with orders. Punch Board Gums, Ball Gum, etc.

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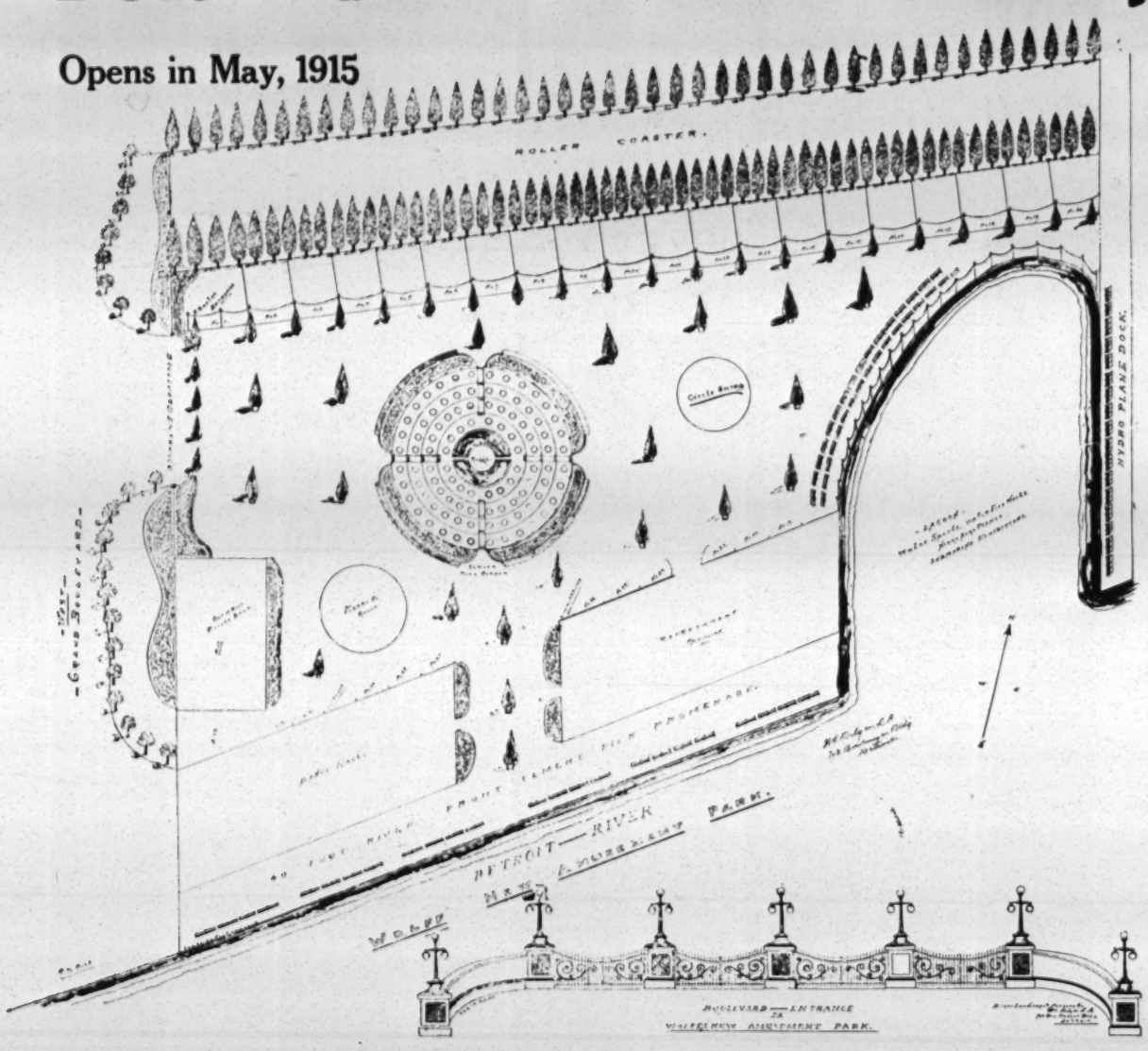
WANTED CONCESSIONS
FOR WOLFF'S NEW PARK, DETROIT, MICH.

Opens in May, 1915



Where Life is Worth Living

Situated on the most beautiful river in the United States, adjoining one of the most beautiful boulevards and in one of the most prosperous automobile cities. This up-to-date landscape park comprising about seven acres, is now being built, and the management extends an invitation to all up-to-date owners and live concessionaires who know a good thing when they see one.

For full information, write phone or telegraph

MAURICE WOLFF

913 DIME BANK BLDG., DETROIT, MICH.

IN OLD MEXICO.

Written expressly for THE NEW YORK CLIPPER.
BY "PUNCH" WHEELER.

[EDITOR'S NOTE: H. E. ("Punch") Wheeler, is Director of Publicity for the Rice & Dore Water Circus. For many years he has, with a number of America's leading amusement enterprises, played a no insignificant part in moulding public opinion. He wields a facile pen, and is a press agent par excellence.]

PUNCH WHEELER.

This story of Old Mexico would never have been written but for the late several wars in that fair land. Even while we were there the question often arose: "What would happen down here if Porfirio Diaz should die?"

Fate is a marvelous conundrum to tamper with, particularly when two or three fellows can go up a side street and start a revolution.

No circus agents touring Old Mexico had anything on Ed. Burk, Herman O. Smith or Ed. Warner. It is likely Smith's familiarity with the officials and his knowledge of the country's mode of business and his ability to partly speak Spanish made him most invaluable.

Of course, all contracts are in that language, and the newspaper columns, advertising space and "write-ups" are sold to a firm of concessionaires.

A representative of the Valdez corporation, controlling three big dailies, gave me the scare of my life just before Smithy's return from Vera Cruz.

It was this way: The big show had seventy men in advance, with five interpreters. Every man had his own particular work to accomplish, all under strict orders to be very careful in a foreign country not to involve the management in any difficulty, so "see your interpreter first" was the watch word.

In the Hotel Guardiola the advance had twenty rooms surrounding the Patio, or inner garden.

Col. Charles Seeley had wired to "cut out the numbered features in Display 26. Hippodrome Races," in the program, which was wise, for had "sack races," "elephant races," "chariot races," etc., been printed, the "judge of the performance" would have fined the show $500 whenever anything was missing. Now, any old thing could be given.

It was while Fred McMann was arranging this program that a handsome castillion was announced to see the press department.

"Bring him up, Manuel, and order a lot of drinks," said Mac, for Manuel was the interpreter for the literary department, and in that country they differ from us, as they visit and gossip and drink first, but an American wants to rush things through and drink afterwards, so the hustler from the States must change his plans. It's a case of *manana*.

Well, Signor Montaldo appeared, suave and smiling, and talked and talked, and drank and more talk. "Wonder what he wants," said Mac to the interpreter. "Oh, yes," said Manuel, "he is from the Valdez Company, says he congratulates the press agent on such a splendid showing and has a bill for $1,265, for thirty-eight columns of advance stuff, so far, and the story about all the elephants having their teeth filled with zinc is so remarkable he will run it in sixty out of town papers." "Don't forget the date," said Mac.

"But, here, wait," I replied, "Smithy told me to go to it fierce, and now comes this big bill for extras, and Smithy away off in Vera Cruz."

"Oh, he don't want to collect anything now, it's only a memoranda tab, says he came for another page of cuts and copy," said the interpreter.

"Better give it to him," answered Mac, "Smith knows, and if we all go to jail the boss will spring us all right."

Tom Powers arrived ahead of his Kilties Band, and we roomed him on the balcony. He could not understand the 12 noon to 3 P. M. siesta. Why a fellow should want to sleep in the middle of the day was beyond his Canadian habits. So not knowing anything about it myself, I explained it to him as we strolled over to the Cafe Nationale for thirty kilometers of spaghetti. This cafe was named "the restaurant of all nations," for it had a Chinese owner, Italian cooks, Aztec Indian waiters, Chicago pianist, Jew cashier, and an Englishman floor master, and an Irish bouncer and Spanish cabaret.

"My word!" said Tom, "old man, you had an awful flash with those six pages in Sunday's papers. A circus don't seem to care a d— if you blow the gross receipts."

On our return to the sanctum I found so many figures on the desk it frightened me. "What is all this, Manuel?" "Oh, yes, Signor Montaldo has just left another tab, and ordered the cut trunks sent over to the *Imparcial* and *El Diario* offices. I gazed at $2,680 more and wired Smithy: "The Valdez firm is soaking us heavy now for all write-ups. What about it?"

"Go ahead, plant more stories, show expects pages. Write up the dinner of freaks, marry the ossified man to the bearded lady, have a band wagon fall through bridge into river, airship rescues musicians. Be back Monday," came Smith's reply.

Well, the old saying, "When you are in Rome, do as the Romans," was never originated to apply to Old Mexico, for Smithy had put reverse English on it and told me on his return: "Do them down here before they do you."

And here is what Smithy did, and it's the most remarkable, diplomatic specimen of financial two-story circus advance work ever conceived by any of Jessie James' understudies, and even up to to-day the circus owners, the Mexican government or the Valdez Co. know or realize the facts in this case.

The pride of the city and nation was an Aztec children's charity school, and the patrons were all the big ladies of society, likewise the officials, officers and laymen Castillion Fred.

"Ramon," said Smith to his own interpreter "take this down in Spanish and put a good beer label on it;"

TO THE PRESIDENT:

It is the desire of the Grande Circo del Mundo management to extend courtesies on Tuesday matinee to all the little orphans in your school del Tialpam. The Electric Tram has signified its pleasure to have 260 cars ready for free transportation to and from the show grounds. The circus managers will officially see to the careful enjoyment of this government school, and the pleasure it affords these children will be ample recompense.

(Signed) WILLIAM SELLS,
General Directing Manager.
Per H. Q. SMITH, Gen'l Agent.

When you touch a man's heart without disrupting his pocketbook, he is your friend. That is human nature. It's the only way some people can be won over. Smithy, like Warren B. Irons, Butch Fredericks, Dave Dedrick, Geo. Steele, Hank Wakefield, Bill Godfrey and Horace Stevens, was an expert, diplomatic, skilled adjuster, and all these men know more about human nature than Webster, who wrote the answer.

The next day he said, "go after those papers like wildfire, the show opens Sunday, I am going out to Chapultepec to see the president, then to the National Palace, and, old man, you won't see me for two days, the appointments are all made, come on, Ramon."

An eye witness, a scarred old veteran, Gen. Monteleone, who was so full of bullet holes he couldn't drink soft stuff, told me: "Your Signor Herman is one real grande impresario. He invites a whole town to see ze grande circo, on Tuesday. Does he own it? You Americanos have won this government, solid."

Ramon said, "when Signor Smith met the high officials and told his mission, they gave him a gold medal and a six-foot embossed testimonial." Smith said he thought it was a sheet of wall paper and they were presenting him with a roller towel.

"How can this immense circo afford to give away an entire performance," inquired the vice president.

"Tell them," said Smith, to his interpreter, "this is a customary affair in our United States, the circus does not regard it from a monetary point of view, for the pleasure of such a treat to these poor, unfortunate little ones who do not have the advantages of the well-to-do child, is ample payment to the big-hearted American owners of the grandest tented exhibition that ever visited your historic land."

"After I had translated that," said Ramon, "the vice president said, 'but you certainly can derive no revenue from such distinguished liberality, is there no way this government can partly repay you?'"

"The circus management," replied Smith, through Ramon, "is only gratified to do this small favor, for renewed friendship between our two countries, the circus neither desires nor expects remuneration. In a way the only value will be any publicity it affords to the big shows engagement at this capitol ——"

"Certainly," said the vice president, "here, Signor Secretary, issue to Signor Smith an order to the newspapers to print for this Grande Circo anything they offer."

Here came Smith's master stroke. "Tell him, Ramon, we have already had some newspaper mention, and that Valdez concern seem to regard it as their privilege to charge ——"

"Yes," said the V. P., "also please say to the Valdez Company that any and all newspaper mention heretofore made in the press regarding the coming of this grande Americano exposition is to be regarded as of news value only, and no charge is to be made."

That night there was a fireworks celebration in the hotel patio, when the whole Valdez force fell on Smithy's neck and wept. "Smith, you are the one grande highway robber, for even in Cortez' days they let a man live honestly. Please stay here now with us. We offer you the chairmanship of the Valdez Corporation. No wonder you American circus agents place flowers on Jesse James' shrine."

FINALE.—They were so astounded, mortified and proud of Smithy they even forgot to ask for free tickets.

WHERE ARE PROMOTERS OF TO-DAY?

Written expressly for THE NEW YORK CLIPPER.
BY A. A. POWERS.

[EDITOR'S NOTE: Amidst a galaxy of carnival talent, A. A. Powers, manager of the Wortham & Allen Shows, occupies an enviable position in this branch of amusement endeavor. He is generally recognized as one of the most competent officials, having had a practical experience in nearly all of the executive departments of several of America's leading outdoor enterprises. His timely talk to carnival promoters in this Souvenir Edition of THE NEW YORK CLIPPER will prove of interest to our many readers.]

A. A. POWERS.

Where are the Promoters of to-day? Not that I wish to cast any reflection upon any member of this branch of the carnival business, but I propound the query in all good faith: Where are the men that can step into the shoes of Bill Rice, Tom W. Allen, Frank L. Alberts, George H. Coleman, Al. Tinch, Harold Bushea, Fred Worrell, Col. I. N. Fisk, Bert Hoss, Nat Reiss, John H. Berger, Sam Haller, Dan Fishell and many others that I can mention, whose promotions meant practically the financial backbone of the organization they represented?

The answer will naturally arise that the times have changed and that the old methods are no longer in vogue. Did not the above named gentlemen have similar conditions to contend with? Was their path one long lane of rosebushes where every petal represented the almighty dollar? Conditions varied in the old days, and just as many difficulties beset their path as the modern promoter ever runs up against.

Why did they succeed where so many modern promoters fail?

The very fact that all these gentlemen now occupy much higher positions in the carnival and circus world is due to the same attributes that made them prominent in the field of promotions.

UNCEASING ENERGY REQUISITE.

Unceasing energy was the *sine qua non* that they had to possess. No one ever accused any of them of failing to take advantage of every phase of any situation that might offer itself to further their promotions. Ability to analyze local conditions as they existed, was another strong point. Advertising by the most effective methods that lay in their power they used wherever opportunity presented itself, and business methods combined with the interest of strong auspices made them successful promoters where men of lesser strength failed.

These men also possessed indomitable will power, and difficulties that might have discouraged men of weaker calibre were but incentives to their efforts.

To my mind, the reason we have few great promoters in these days is, that the average promoter goes about his business in a happy-go-lucky, hit-or-miss manner, not giving the necessary attention to detail that is a desiradum of really big things. Money is just as easy to obtain now as it was a decade ago, but the promotions that got the big money in the old days, such as country stores, kangaroo courts, queen and other contests, and advertising programs, are considered back numbers of ancient history by the up-to-date promoter of this day and age.

The men who originate new schemes that appeal to the communities, schemes that will interest them by their novelty, and that do not run along the same lines as those of ten and twenty years ago, are the men who, at the end of the year, can show the big bankroll, and prove to the carnival world that there is still the same money in the promotion end of the business as there was heretofore, but unfortunately the number of these men is few.

CHARACTER COUNTS.

The business men of to-day do not hand out responsible positions, positions where the holder is practically his personal representative, unless he is well acquainted with the habits and general mode of living of the person he chooses to hold them. So in the carnival business. All far-sighted proprietors and managers are giving the same attention to the personnel of their executive staff as the banker does when organizing his office force. A bank cashier addicted to the drink or drug habit would not last long with a Morgan or Rockefeller corporation. He might exist, although this is doubtful, even in some obsolete village, at the local farmers' bank.

The show world has its Rockefellers and Morgans, and these magnates are just as particular nowadays as their prototypes in financial circles, and the man who wishes to obtain a position as a promoter with one of America's leading carnival organizations has to be just as discreet and clean living as the Wall Street clerk or the Standard Oil representative. *Booze won't go any more*, and the longer I am in the show business the more this fact impresses itself on me.

In my first paragraph I asked the question: "Where are the promoters of to-day?" I will answer it now. There are good promoters still in the business and you will find them with the leading carnivals. There are not too many of them, either. John Barleycorn having been responsible for cutting short many a bright career and relegating the victims to the "farmers' bank" class of tented organizations. There is plenty of raw material, however, who need but little coaching from the wise old man "Experience," and from these ranks we must draw our future supplies. There are plenty of openings for bright men who possess energy, will power and business ability to make an excellent income and a sure position as a recognized promoter in the carnival business, but every year makes it more and more difficult for the incompetent or unreliable to even exist.

CON. T. KENNEDY SHOWS

A. H. BARKLEY, General Agent.

W. M. MOSELEY, Agent.

ATTRACTIONS

WILL G. JONES, General Announcer.

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FRED S. KEMPF, Owner and Manager.
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THE MIRACLE
ETTA LOUISE BLAKE, Owner and Manager.
NEWMAN BARTLETT, Announcer.

AMBROSE "BUDD" KENNEDY, Secretary.

ROYAL HIPPODROME AND CIRCUS
HENRI FILLIS, Owner and Manager.
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FEATURING GODLEWSKI TROUPE
TOM HURD, Announcer.

FAIR JAPAN
WITH ITS CONGRESS OF NOVELTIES
MAX KIMERER, Announcer.

GILMAN'S MYSTIC ILLUSIONS
FRANK A. GILMAN, Manager.
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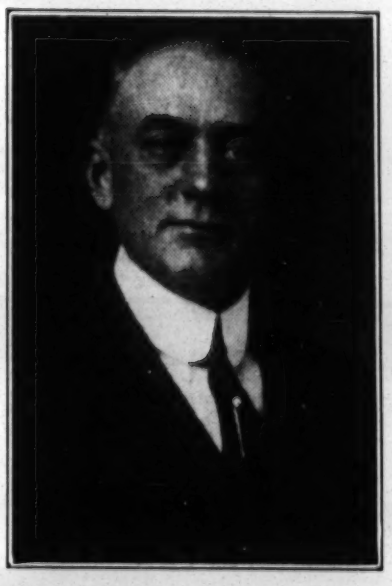
R. C. ELGIN, Agent.

CON T. KENNEDY, General Manager.



W. F. STANLEY, Asst. Manager.

TURNER'S ANNEX
DOC TURNER, Manager.
R. H. DOYLE, Announcer.

CONGRESS OF WONDERS
W. E. BOZZELL, Manager and Announcer.

ALLIN'S LOUVRE
GEO. F. ALLIN, Owner and Manager.

THE GIGGLER
W. H. MILLER, Owner and Manager.

AUTODROME
FEATURING THREE "MILE A MINUTE GIRLS"
GOLD & HAGER, Owners and Managers.
PARKS GORDON, Announcer.

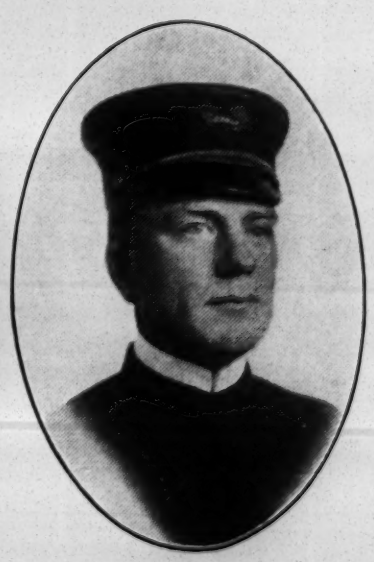
FERRIS WHEEL
GEO. A. THOMPKINS, Manager.

Parker's Famous Carry-Us-All
GEORGE KENNEDY, Manager.

MANNING B. PLETZ, Agent.

38 PIECE BAND
AIR CALLIOPE
32 CARS

GEO. HARMON, Manager of Concessions.



A. U. ESLICK, Musical Director.

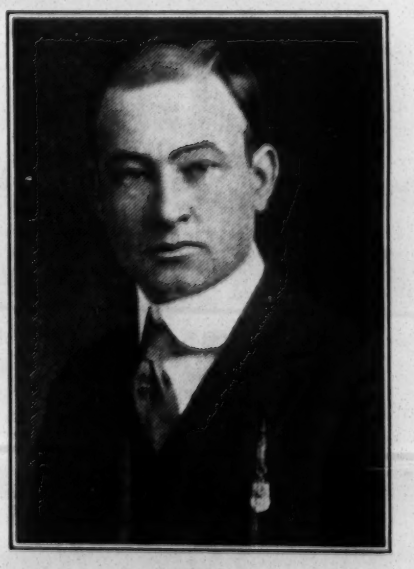
A. D. CARSON
Supt. of Lot

A. F. MEYERS
Chief Electrician

R. G. KENNEDY
Master of Transportation

GEORGE ELSER
Supt. of Stock

RICHARD SCOTT
Supt. of Sleeping Cars



T. M. WARREN, Treasurer.

W. M. EWING, Director

"THE GIBRALTAR OF AMERICAN CONCERT BANDS"

EWING'S ZOUAVE BAND

A. F. OF M.

STRICTLY A CONCERT BAND

Twenty-Five High Class, Talented Experienced Artists

Our years of experience in concert work has taught us to play the kind of music demanded by American audiences in a truly American style.

AN UNPARALLELED PROGRAM

THE AMERICAN ZOUAVES of Sixteen Young Men in Skillfully Executed, Original and Difficult Drill Manœuvres. An act that is included with the Band without additional expense.

For 10 Consecutive Years, 10 Months in the Year, Ewing's Zouave Band Has worked without a Layoff

This is our record. Have never had a cancellation. Have never failed to appear.

MANAGERS AND SECRETARIES and all who Want a Superior Musical Organization, DOES THIS APPEAL TO YOU?

Permanent Address

W. M. EWING, Champaign, Ill.

1895 1915

De Kreko Bros. Shows

20 YEARS UNDER SAME MANAGEMENT

CALL! CALL!

All People, Shows, Concessionaires, Musicians and others engaged or contracted with the above Shows are requested to report to address below not later than THURSDAY, APRIL 1. Show train leaves April 2, EN ROUTE to FREDERICKSBURG, TEX. Opening EASTER SUNDAY, APRIL 4, for seven days; a real maiden town; good one to follow, SAN ANTONIO, "BATTLE OF FLOWERS," on Military Plaza week APRIL 19 by arrangement with C. A. Wortham). TWO MONTHS NOW CONTRACTED. NINE SHOWS, TWO RIDES. Attractions all booked. 15 CONCESSIONS CONTRACTED Can place Dolls, Bears, Palmists, Perculators, Ball Games, Hamburger, Cook House, and other legitimate concessions. Want to lease one more good 14 or 16 Section Sleeper. Acknowledge Call to

JEAN DE KREKO, Gen. Mgr.
H. B. POTTER, Gen. Agt.
K. DE KREKO, Sec'y and Treas.

DE KREKO BROS.,
435 MAIN AVE., SAN ANTONIO, TEX.

GILBERT IMPORT CO.

IMPORTERS AND MANUFACTURERS

Amusement Goods, Fair Ground Supplies, Premiums and Novelties, Pennants, Pillow Tops, Teddy Bears, Dolls, STEINS, Vases and everything for the concessionaire.

THE GOODS WITHOUT A RISK

SEND FOR FREE CATALOGUE

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FIRST-CLASS SPECIAL ATTRACTION

FOR FAIRS, PARKS AND FREE STREET FAIRS

Wonderful Exhibition that draws great crowds every day with marvelous satisfaction to all.

WOULD LIKE TO HEAR FROM BAND MEN, ROPERS, RIDERS AND ARENIC PERFORMERS

Address J. H. SULLIVAN, Manager, Valparaiso, Ind.

THE NATIONAL EXPOSITION SHOWS

MULCAHY & FISK, Owners

Will Open near Cincinnati, Ohio, April 24

WANTS Ferris Wheel and two more Shows to feature. Liberal proposition to same. Can use good Promoters and Contest Men. Also good 10 piece Uniform Band. Can place all legitimate Concessions at $10.00 per week. We have our own Jumping Horse Carry-Us-All and eight Shows booked. Join a live one where no collections are taken up to move the train on Sunday morning. Address all mail.

THE NATIONAL EXPOSITION SHOWS, Rand Hotel, Cincinnati, Ohio.

CALL CALL

AMERICAN AMUSEMENT CO.

All People, Shows and Concessions contracted with us please answer this call. Show opens El Reno, Okla., March 27-April 3, two Saturdays, $100,000 pay day. Can use following Concessions: Pillow Wheel, Perculator Wheel, Cook House, Hoopla, Photo Gallery, High Striker. Other legitimate Concessions, write.

H. A. DE VAUX, Gen. Mgr. American Amusement Co., Box 844, El Reno, Okla.

HARRY HOWARD

NINE YEARS WITH

FELECE BARNARDI

"WORLD'S GREATEST CONCESSIONAIRE"

STILL WITH HIM

CON. T. KENNEDY SHOWS

SEE IF YOU CAN FIND ME

WM. (BILL) MOSELEY

WILL. G. JONES

WITH CON. T. KENNEDY

DICK COLLINS

GENERAL PRESS REPRESENTATIVE
WORTHAM AND ALLEN INTERESTS

Permanent Address, care Inter-State Press Service, Chicago, Ill.

R. L. LOHMAR

GENERAL AGENT

Of the TOM W. ALLEN SHOWS

Carnivals.

CARNIVAL WORLD AROUSED.

The carnival world is taking notice of the proposed Southern road parking charges. The Southern roads have a rate for circuses and carnivals that is well nigh prohibitive for a show train of twenty-five cars, and it will be impossible for any carnival to pay an extra parkage charge of two dollars per day per car. The carnival managers have been lead to believe, according to A. H. Barkley, general agent of the Con T. Kennedy Show that by owning their own cars they would obviate the rental charge of company cars and relieve the strain upon the railroad company for such equipment.

"The fact of the matter is, that by owning their own cars and favoring the railroads who couldn't furnish equipment (which would prevent a show from moving) the railroads are demanding an additional charge for permitting the cars to remain on their tracks longer than the specified time necessary for the loading and unloading. Whereas, if Mr. Carnival Manager would insist on the railroads furnishing equipment there would be no parking charges, and the manager would be drawing interest on the money he has already invested in rolling stock.

"There is no inducement for a show owner of any kind to own his own cars for the reason that there is more or less wear and tear, and the repair bills every week amount to a great deal of money. We never get into or pass through a terminal without being assessed for repairs. We never go from one road to another without passing through the hands of car inspectors, and this invariably means added expense.

"This Southern parking charge would hit the carnival managers a solar plexus blow and would not interfere with the circus people at all. No doubt the Car Owners-Managers' Association, now being organized, will be backed up by every carnival manager, and it would not be surprising if The Showmen's League of America were to lend its kindly offices in helping the C. O. M. A. to combat this exorbitant ruling. A circus train stands on a siding, or is parked, for one day; a carnival for seven days. It is readily apparent that the carnival fraternity must be up and doing to protect itself against an intolerable situation which would be brought about if the Southern parkage railroad ruling was permitted to go into effect."

JARVIS-SEEMAN SHOWS.

BY M. L. VERNON.

At last we are able to furnish the public and carnival war-dogs and generals with news of the Jarvis-Seeman army, direct from Fort Parker, at Leavenworth, Kan., and headquarters of the Jarvis-Seeman army at Kansas City, Mo.

Count Von William Budd De Jarvis has been out surveying the battlefield for the past six weeks, and has found spots where he will have trenches dug and hold fort in various spots for a week in six different places. Seeman has been mustering at headquarters and will be ready April 19.

Everything is brand-new, and the twenty-five cars will be painted a golden yellow. Following is a line-up of generals and officers that will accompany this magnificent organization this coming season:

Col. Joe Callis and his Tick Tock Girl Show, with eighteen girls and six real performers.

Capt. W. A. Spencer and Lieut. Ben Nar will present a new idea of a pit show, styled the Temple of Mirth, featuring Mrs. Bill Spencer, the diving Venus, and her five trained seals. Ten large pits.

Rear Admiral E. W. Wise, Panama Canal, and the only exact duplicate of the Keokuk Dam.

Major C. N. Fairly, 20-in-1 Pit Show.

Aviator W. A. Spencer, Trip to Mars, with two funny prominent circus clowns.

Adolph Seeman will have the Crystal Maze, rebuilt on modern plans by Adolph himself, with beautiful, hand carved front, a big ($1,700) Worlitzer organ, with big palms on each side, with six boy attendants in brand-new uniforms.

C. F. Senyard will have Laughland.

Col. Douglas Park, the world's champion middleweight wrestler, and Capt. Tommy Dixon, ex-champion lightweight boxer, will have charge of the big athletic show, with two lady wrestlers and bag punchers.

Capt. Lem Cooper, Wild West Show, with five real cowboy riders and five cowgirls, with sixteen head of bronchos and horses, and a cowboy band of twelve pieces, with a bucking steer and ten sure-enough Indians.

By Moonlight Show, with two beautiful girls, under direction of Col. Joe Callis.

The Girl of Mystery Show, with the educated reptiles, management of Mabel Mahoney.

Al. Johnson, Artillery Minstrels, with twenty-four colored artists and a fourteen piece brass band.

The Autodrome, in charge of A. Seeman, will have two lady riders and two men riders.

A brand-new ($12,000) Parker Carry-Us-All, on a wagon, 1915 model, and new Eli Ferris Wheel, with large field glasses on each seat, under the supervision of L. G. Sharp.

Peekin Show, looked after by A. Seeman.

Chas. E. Meyers has pillow wheel, doll wheel, candy wheel, doll hoop-la.

A. Gauthier, knife rack and factory and the floating fish pond.

Mooney and Liddle, silver and cutlery wheel, Mexican Tivoli and a marble soda fountain.

Ray Trenholm, charge of the cook house, and has booked the short range cat rack and juice joint.

C. S. Thomson will have charge of the Jarvis-Seeman stock of eight head.

Mooney and Liddle will be the official decorators, and have contracted to furnish eight thousand feet of pennants, banners and flags for the Midway.

Chas. H. Johnson has leased the dining car.

Crazy Ray, with his steam baby grand.

John L. Mahon and his twenty-piece concert band, with brand-new blue and white uniforms.

George Clark, trainmaster, with eight men dressed in new khaki uniforms.

W. A. Spencer, chief electrician, with W. R. Wheeler as assistant electrician, and two helpers.

Henry Andrews will be chief engineer.

Executive staff: Adolph Seeman, general manager; H. H. Duncan, assistant manager; Connie Prewitt, treasurer; Darell E. Christle, auditor and secretary; Wm. B. Jarvis, general agent; Dan McCugan, chief promoter and special agent; Frank E. Lee, promoter; Chas. (Shorty) Fagan, promoter; Miss M. L. Vernon, press representative.

LAROSE ELECTRIC FOUNTAIN.

Spectacular Fire and Water Production, which will be featured with the Rutherford Greater Shows during 1915 season.

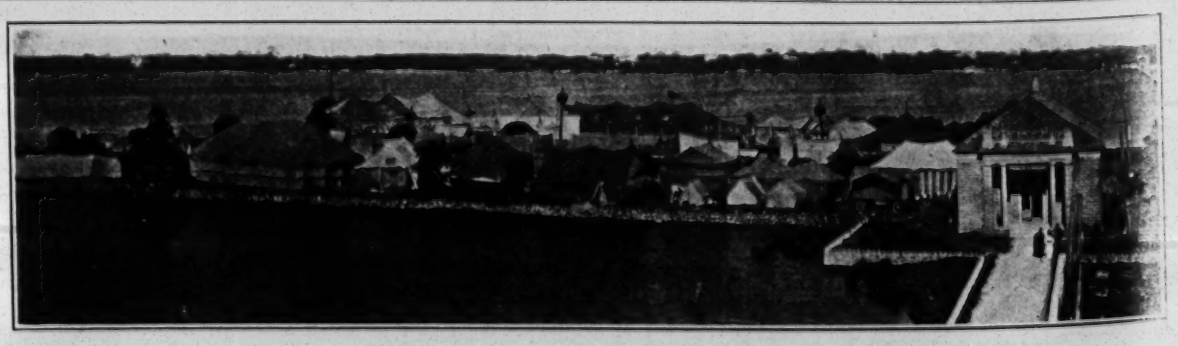
JOHNNY J. JONES SHOW NOTES.

The Midway of the Johnny J. Jones Exposition Shows was graced recently at West Palm Beach by the presence of some of our most notable millionaires, including the Gould Sisters, Mrs. Cornelius Vanderbilt and the one hundred million dollar McLean baby. The delight of the wealthy is no less than that of the "kommon peepul" at the 1915 offerings of the Johnny J. Jones Exposition Shows.

The Jones Shows will be in Florida later this Spring than ever before. The fact that this section is in such better shape than the States to the immediate North of us is the reason of the management for this course. Business has been very good on the East Coast, better in the towns played than has previously been experienced by this company on any of their visits to this locality. Daytona and West Palm Beach turned out *en masse* to do honor to Johnny Jones and his present mammoth aggregation, and had not a rainy Saturday at the latter town intervened, the engagement at the "beach" would doubtless have excelled in financial returns any heretofore played on the entire East coast.

Mr. Jones has recently added a steel stock car to the railroad equipment. This is in line with his intention to convert the Jones Flyer into a solid steel train, which result is expected to be attained during the present season.

Straw hats and white flannels are in vogue



THE JOHNNY J. JONES EXPOSITION SHOWS

During a recent engagement at Daytona, Fla. The location is known as City Island, and its desirability can be appreciated when it is known that the photographer, in taking the above picture, was standing on the main street, in front of the City Hall. John W. Moore is booking the Jones Southern time.

F. H. KRESSMANN

AUDITOR AND TREASURER

The World at Home, Inc.

W. G. A.

W. G. A. means World's Greatest Aggregation

ORVILLE BUNNELL

CIRCUS
CARNIVAL
FAIR
DEPARTMENT

NATIONAL PRINTING & ENG. CO.

1512 TRIBUNE BUILDING, CHICAGO, ILL.

BEN. F. WOLCOTT

GENERAL AGENT

ZEIDMAN AND POLLIE SHOWS

Permanent Address, NEW YORK CLIPPER, 47 West 28th St., New York.

SHIP AHOY

A. A. POWERS

PILOT, RICE & DORE RIVER EXPOSITION

(CARNIVAL ON WATER)

W. C. HUGGINS

WITH

WORLD AT HOME

Permanent Address, 1104 NORTH AMERICAN BLDG., CHICAGO, ILL.

WALTER F. STANLEY

WITH CON. T. KENNEDY SHOWS

WANTED FOR TEMPLE OF MIRTH

JARVIS-SEEMAN SHOWS

Talkers, Diving Girls, Novelty for Pit Attraction. Spot Leopard Boy or Miles, Harry Hicks, Homer Washington write. Want Good WORKERS. Address

B. W. BEN NAR or W. A. SPENCER, PARKER AMUSEMENT CO., Leavenworth, Kansas.

"The Men Ahead"

H. R. POLACK, Gen. Agt.
Special Agts. DUKE GOLDEN LUD. HAMILTON

RUTHERFORD GREATER SHOWS, Inc.

THE CARNIVAL "CLASSIC"

OPENS APRIL 22, PITTSBURGH, PA.

BACK WITH IT

A CARNIVAL ORGANIZATION THAT EXEMPLIFIES "CLEANLINESS"

Attractions That Don't Offend, but Are Sparkling with Originality. Courteous Treatment to All Is Our "Watchword"

"QUALITY AND NOT QUANITY IS OUR SLOGAN"

20 PIECE BAND, 18 CAR TRAIN,
$10,000 BERNI ORGAN, 200 EMPLOYEES,
14 PAY ATTRACTIONS, ELECTRICAL CALLIOPE
UP-TO-THE-MINUTE FREE ATTRACTIONS

When in Pittsburgh you are invited to our Winter-quarters, Corner Pennsylvania and Allegheny Avenues. Address all communications to the General Offices, 608-10 Lyceum Theatre Building, Pittsburgh, Pa.

To FRATERNAL ORGANIZATIONS CHAMBERS OF COMMERCE OR ANY OTHERS DESIRING HOLDING CELEBRATIONS

Investigate Our Shows and Financial Standing, and you will learn that we never disappoint and that we are responsible.

WHY TAKE CHANCES WITH OTHERS

H. C. E-V-A-N-S & C-O. I-N-C-O-R-P-O-R-A-T-E-D

75 WEST VAN BUREN ST, CHICAGO, ILL.

$7.50 EVANS' BICYCLE PADDLE WHEELS at a New Price, $7.50

Why buy junk when you can get one of EVANS, the standard of all wheels. Any combination. 60-72-90-96 or 120 all at the same price. $7.50.
We are also making Special 180 Space Wheels for some of the leading Concessionaires. Price on application.

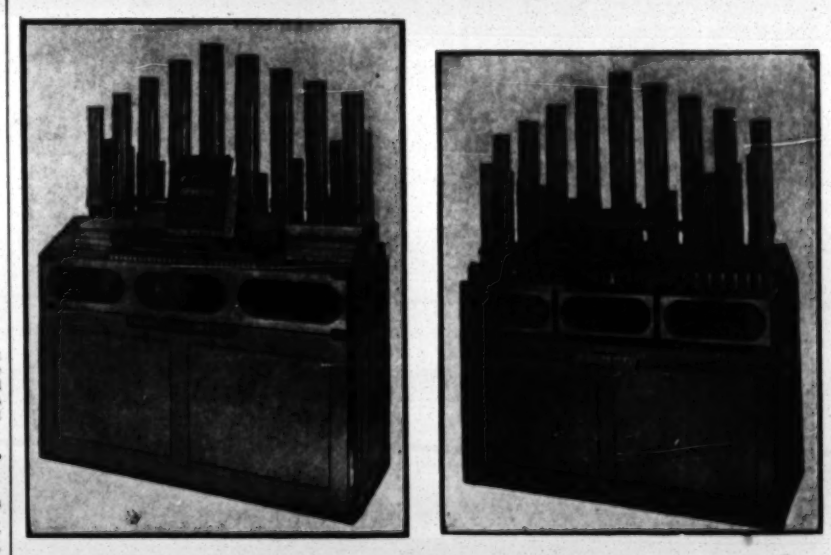
EVANS' CHUBBY BABY

Here it is. The Greatest Naked Baby ever made. Pronounced by those who have seen it the Winner of ALL. Weighs less than 4 pounds. Stands 24 inches high. The most life like Baby ever put on the market. Absolutely guaranteed against breakage. Head is covered with human hair, long and curly. Every line of its little, fat body is true to life. Not a caricature, but a sweet, lovable baby; one that will win its way to everyone's heart. Must be seen to be appreciated. Write for Bulletin No. 3, giving full description and prices.

We also carry a full line of New Stores, Games, etc.; also the highest class Character Dolls. If you want Class, write for EVANS' catalogue FREE

AIR CALLIOPES

The Kind Used by Big Shows



Front and back view of largest air calliope in the world. Built specially for the Barnum & Bailey Show

PNEUMATIC CALLIOPE CO.
403 Broad St., Bloomfield, N. J.
Builders of the only practical air calliope in the world

COL. LAGG'S CREATER SHOWS

CAN PLACE a Platform Show, 10 in 1, Trip to Mars, or any money-getting show that don't conflict with what we have. Must have a neat frame-up, or we will furnish outfits to capable people.

HAVE OPENINGS for a few concessions, such as High Striker, Roll Down, Cotton Candy, Long Range Shooting Gallery, Palmistry, Ball Games, or any other concession that don't conflict with what we have already contracted.

PADDLE WHEELS, Vases, Percolator and Cushion Tops still open. We do not tolerate Cooch-Show's, Confetti nor thieving stores. Season opens at Midland, Pa., 28 miles from Pittsburgh. Route furnished to reliable people Address all mail or come in person to 1441 Broadway, Broadway Theatre Building, New York City, or Colonial Hotel, Pittsburgh, Pa., till April 1, 1915, then Midland, Pa.

THE SEASON'S GREETINGS FROM THE

GREAT AMERICAN SHOWS

Season opens Hot Springs, Ark., March 20 to 27; Stuttgart, Tenn., March 29 to April 3; Memphis, Tenn., first carnival in the heart of town in years. Always room for meritorious shows and attractions and legitimate concessions. Committees and Fair Secretaries investigate this Amusement Enterprise. We Carry 12 High Class Attractions. 3 Free Acts and a 16 Piece Band. All address as per route.

GREAT AMERICAN SHOWS,
MORRIS MILLER, Mgr.

in this vicinity now, and we can hardly believe it is not the height of the season.

The act of Frank Levine, who is presenting the four lion performance in the wild animal show, is attracting more than ordinary attention. Levine's remarkable courage and absolute fearlessness in dealing with this group (comprising the most ferocious animals in the Jones collection) are responsible for his rapid rise in the profession during the past six months.

Fred Owens' aeronauts, whose balloon ascensions and triple parachute drops are among the list of free attractions carried by Mr. Jones, are among the best to be obtained in this line. Monday afternoon ascensions are regular.

Bert Hiatt has been engaged by the management as special advertising agent back with the show.

Harry A. Moore, of the J. M. Kinsel staff, is justly proud of the appearance of the merry-go-round wagons and equipment. Harry A., who is known as the "Ferris Wheel King," was J. M.'s official brush handler in Winter quarters.

Never was the press more generous in the matter of complimentary notices to the Johnny J. Jones Shows than they have been on the present tour of the East Coast of Florida. They seem to be able to say not enough good things of the rejuvenated company which Johnny J. has brought down this season to the Winter resorts by the sea.

Dakota Max Wild West and Sanders Hippodrome, combined, furnishes an attraction of the highest order, and is, incidentally, cleaning up.

Doc Stearns, with his big snakes, is still among us.

Two more weeks in Florida.

HOW TO DECORATE FOR CELEBRATIONS
Send for a Free Booklet
AND LET THE OFFICE BOY DO THE WORK
AMERICAN FLAG MFG. CO.,
EASTON, PA.
THE BIG FLAG FACTORY ON THE DELAWARE

COL LAGG'S GREATER SHOWS.

BY HAROLD BARLOW.

As a result of a conference between the mayor, city council and the committee in charge of the big open air celebration to be held at Midland, Pa., under the auspices of the paid fire department, it has been finally decided that the Col. Lagg Greater Shows, which will furnish all of the attractions for the big event, will exhibit on the principal streets of Midland instead of on a lot. Complete arranging of this end of the work was perfected with the issuing of a permit by the mayor. The opening will take place on Saturday night, April 24, continuing for eight days, and as the citizens and business men are behind the scheme, good business is assured.

All of the show equipment is being repaired and painted up in Winter quarters at Midland. Six practical men have been employed, and they are kept on the go in getting things in readiness for the opening. New tents have been purchased by Col. Lagg, and handsome, elaborate hand-carved fronts are being built to replace some of the banner fronts which were used on three of the feature shows on the Midway last season. As mentioned recently, the company will travel on its own special train, consisting of sixteen new and up-to-date cars. These have already been received at Midland, and the work of lettering them has been begun.

Added to the long list of new shows which has been signed up, comes the announcement that Geo. and Edna Hardt, formerly with the Gaskle-Munday shows, with his original Hawaiian Village, consisting of ten people of the Hawaiian Islands, in the Pacific Ocean, with their own band and a new tent, an elaborate wardrobe, and a wonderful stage setting, with palms and the like from the native land, will be with Col. Lagg. Mr. and Mrs. Hardt take great pride in their shows and claim that it is one of the best of its kind that is on the road.

Owing to the fact that the carnival will open Saturday, April 24, the directors of the Midland Wire Co., which has been working day and night since the first of the year, has decided to pay off their men and employes that Saturday instead of the week following.

A number of the members of the Carnival Men's Association tendered Col. Lagg a supper and a theatre party prior to his leaving New York for the Pittsburgh location. They escorted him to the Pennsylvania depot, and waved him good-bye on the platform. This is the second trip since the New Year.

PARKS AND FAIRS

ILLINOIS COUNTY FAIR MEETING.

SPRINGFIELD, Ill., March 17.—A meeting of county fair secretaries of Illinois was held at the office of the Illinois State Secretary of Agriculture, in this city, on the morning of March 17. There were thirty-five secretaries and delegates present, the meeting being presided over by the president of the Illinois Fair Association, Len Small, of Kankakee. Last year the State allowed the fairs $85,000. At this meeting a resolution was adopted asking the legislature to appropriate $100,000. All of the old officers were re-elected at the meeting. A meeting of the Central Trotting and Racing Association will be held at Aledo on April 26. This association consists of the following fairs: Wyoming, Princeton, Kewanee and Aledo. At the meeting in Springfield several booking agents were present, including Felix Reich, of the Robinson Amusement Co., Chicago, and J. H. Mayer, manager of the Hankinson Auto Polo Co., Inc., of De Soto, Kan.

AKRON PARKS.

Summer resorts around Akron are:

SUMMIT LAKE PARK—Lakeside Casino (Harry Hawn, mgr.) vaudeville or stock.

SILVER LAKE PARK (Wm. R. Lodge, mgr.) No theatre. Have a chautauqua there through August.

SPRINGFIELD LAKE PARK.—No theatre. Have dancing hall, merry-go-round, figure eight, etc.

MYERS LAKE PARK (Canton, O.) (Harry Hawn, mgr.)—Vaudeville or stock.

BUCK BAILEY'S WILD WEST and the Great Northwestern Carnival Co. both Winter in Akron.

VELODROME, Buffalo, N. Y. (S. L. Robertson, mgr.)—Season opens in April, with motorcycle races. As soon as the financial skies clear and war is past, great things in the way of developments are planned at this place, which covers fourteen acres, is piped for electricity, sewer and gas.

THE city of Evansville, Ind., is building a stadium with concrete stands in Garvins Park, which has recently been acquired by the city.

SPRINGBROOK PARK, South Bend, Ind. (Eph. P. Dailey, mgr.) will open May 30, with the usual line of attractions, consisting of dancing, roller coaster, Ferris wheel, boating, etc. Twelve acres will be added to the park, and a race track built for Fall meets.

LOOK BOYS!!!

TRI-STATE FAIR

Iowa, Illinois, Missouri

BURLINGTON, IOWA

August 7, 9, 10, 11, 12, 13, 14, 1915. DAY AND NIGHT

CONCESSION MEN---Jam this date under your lid and make it stick. Write

GEO. H. HOLCOMBE, Secy. and Genl. Mgr.

THE WHIP

NEW AMUSEMENT RIDE

EVERY PARK SHOULD HAVE ONE

Illustrated Booklet Free

W. F. MANGELS CO.
CONEY ISLAND, N. Y.

"I'LL RETURN, MOTHER DARLING, TO YOU"

I'll Return, Mother Darling, to You

Words by JASPER NATHAN

Music by E CLINTON KEITHLEY

Marcia

A moth-er was say-ing "Good-bye" to her boy, Who was read-y to start for the war; She
A moth-er was pray-ing, a-lone, for her boy, As she prayed since that day long a-go; She

cried as she said, "You're my pride and joy, Are we part-ing for-ev-er-
cried as she thought of the bat-tle-field, "Something's hap-pened to him, I

dar-ling, some day; At the end of the win-ter of sad-
ness, Then I'll kiss all your tears a-way. Just for-get that your
boy is a sol-dier, To my coun-try and home I'll be true,
When the birds sweet-ly sing, I'll re-turn in the Spring, I'll re-
turn, mother dar-ling, to you." "When the you."

more?" He whis-pered, "The war will be o-ver some day, I'll
know." The door of the cot-tage was o-pened at last,
know that your heart will yearn; Have cheer, mother dear,
voice cheered her wea-ry heart; Her boy cried with joy, "I'll
spring will be here, That's the time when I will re-turn."
sor-row are past, Moth-er dear, we will nev-er part."

CHORUS

"When the ros-es of spring-time are bloom-ing, I'll re-turn, mother

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I'll Return, Mother Darling, to You 3

I'll Return, Mother Darling, to You 3

THEY ALL SANG "ANNIE LAURIE"

THEY ALL SANG "ANNIE LAURIE"

(The Song that Reaches Ev'ry Heart)

Lyric by J. WILL CALLAHAN

Music by F. HENRI KLICKMANN

Sol-diers a-round the fire were dream-ing Ten-der dreams of the loved ones at home,
Sweet-ly they sang, the mu-sic ring-ing O'er the hills and the val-ley and plain,
Of the friends that they knew with hearts tried and true,
For it brought to their mind the girl left be-hind,
Of sis-ter, broth-er, sweet-heart, moth-er. "Give us a song,"
The one they'd sigh for, one they'd die for. Know-ing per-haps
a sol-dier shout-ed, He was brush-ing a tear from his
that on the mor-row They would an-swer the bu-gles last
eye, For in the camp-fire's dim light he saw an im-age that night
call, That from the ranks of the brave who fought their coun-try to save
Of one with eyes ev-er bright that made him sigh.
That some would fill up a grave that some would fall.

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CHORUS

Then there was one song of No-ra, dar-ling, From Tip-per-
ar-y so far a-way; And there was
one song of Eng-lish Ma-ry With
blue eyes so bright and gay. And then from
each throat one song came ring-ing That caused the
tears from their eyes to start, For they
all sang "An-nie Lau-rie," The song that
reach-es ev-'ry heart. Then there was heart.

NO MATTER WHAT FLAG HE FOUGHT UNDER

HE WAS SOME MOTHER'S BOY, AFTER ALL

No Matter What Flag He Fought Under

(He Was Some Mother's Boy, After All)

Lyric by J. WILL CALLAHAN

Music by F. HENRI KLICKMANN

Andante Moderato

Con espressivo

Two Red Cross nurs-es searching up-on the bat-tle field Be-
A-mid the twi-light shad-ows the Red Cross nurs-es there With
held a fair-haired sol-dier boy whose lips in death were sealed; "What
ten-der hands smooth'd back the curls of tan-gled gold-en hair, And
col-ors did he fight for?" the young-er maid-en sighed, "He
breath'd a pray'r to heav-en for her who'd wait and yearn To
fought for home and those he loved," the oth-er nurse re-plied.
greet a-gain her sol-dier boy who nev-er would re-turn.
He gave all he had—'twas his life; Re-
mem-ber that some one will miss him When he fails to answer Her
call; No mat-ter what flag he fought un-der, He was
some moth-er's boy, aft-er all No all.

REFRAIN

"No mat-ter what flag he fought un-der, No mat-ter who's
right in the strife. Mid war's aw-ful rat-tle and thunder

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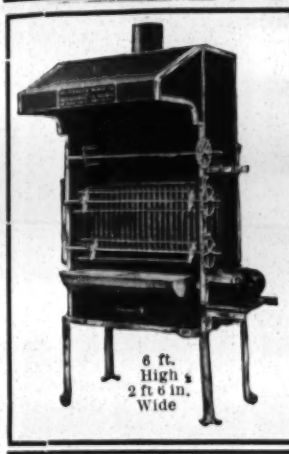

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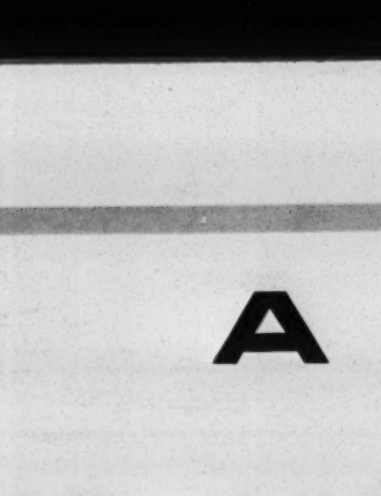

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